



rm

RECORD MIRROR

SEPTEMBER 13, 1986 EVERY THURSDAY 55p

# PSYCHIC TV

Run to the hills — the hyperdelics are here!

JULIAN COPE • XTC  
MIGHTY LEMON DROPS  
HAPPY MONDAYS

**LIVE**  
SIMPLY RED + DWIGHT YOAKAM

OFFICIAL TOYP CHARTS, DISCO CHARTS, CHARTS AND MORE CHARTS

TOURS

RELEASES

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**SNAKES IN THE GRASS**

● Snakes Of Shake, the Glaswegian band who seem to be a cut above the rest when it comes to not shooting their bolt, have re-surfaced with a re-recorded version of their classic 'Southern Cross' single. The band originally released the record early this year if the Index memory serves right, but it's still worth a mention with its subtle guitar 'jangle' (oops) and no-nonsense vocal. Better luck this time round boys.

AS



**PET SHOP BOYS** release their single 'Suburbia' on Monday, September 22. Out on the same day will be a limited edition five track EP, with two singles in a special double pack sleeve. The EP features 'Suburbia' and the flip side 'Paninaro', together with a Shep Pettibone remix of 'Love Comes Quickly', 'Jack The Lad' and a track called 'Suburbia Part 2'.

'Paninaro' is a song inspired by the Italian Paninari youth cult. The Paninari drive scooters and hang around burger bars.

The double pack EP will sell at a regular single price and be limited to 25,000 copies. Pet Shop Boys are currently in Los Angeles to appear at the MTV awards where they have been nominated for best performance of a new group in a video, for 'West End Girls'.

RS

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**THE STRANGLERS** will be hitting the road in October for their first major tour in two years. They'll be playing Aberdeen Capitol Thursday, October 23, Edinburgh Playhouse 24, Newcastle City Hall 26, Manchester Apollo 27, Nottingham Royal Centre 28, Birmingham Odeon 29, Sheffield City Hall 30, Gloucester Leisure Centre November 1, Oxford Apollo 2, Wembley Arena 3, Brighton Centre 4. Tickets for Wembley priced £8 £7 and £6, are available from the box office and usual agents. They are also available by mail from Stranglers Box Office, PO Box 77, London SW4 9LH. Make cheques or postal orders payable to Stranglers Box Office, add a 50p booking fee to the cost of each ticket and enclose a sae.

RS



## COMPETITION

For all you rock'n'roll mercenaries out there, we've got some heavy duty **Meat Loaf** merchandise to give away in a simple competition. We've got three special packages as first prizes, comprising a Meat Loaf shirt with a video and picture disc of the current single 'Rock'n'Roll Mercenaries', as well as runners-up prizes of five 12 inch and five seven inch copies of the record signed by the man himself. Just answer these questions correctly to win.

- 1) Meat's album '--- Out Of Hell' holds the record for the most weeks in the LP charts — 387. The missing word is: a) Cat, b) Bat, c) Rat?
- 2) His real name is: a) Martin Luther King, b) Marvin Lee Aday, c) Davy Lee Jones?
- 3) John Parr, who's featured on the current single, recently had a hit with: a) 'St Elmo's Fire', b) 'Ruthless People', c) 'Pretty In Pink'?

Send your answers, with your name and address, on a postcard to rm 'Meat Loaf Competition', Greater London House, Hampstead Road, London NW1 7QZ. Answers to arrive no later than Monday, September 15.



**GO WEST** start a tour in November. They kick off with two dates at Manchester Apollo on Wednesday, November 19 and Thursday, November 20, followed by Newcastle City Hall 22, 23, Ipswich Gaumont 27, 28, Hammersmith Odeon 30, December 1, Brighton Centre 3, Bournemouth Centre 6, St Austell Coliseum 7, Hammersmith Odeon 9, 10, Birmingham Odeon 12, 13, 15, Nottingham Centre 16, Edinburgh Playhouse 18, Liverpool Royal Court 19, Sheffield City Hall 21, 22. It's likely more dates will be added later. Tickets go on sale from Saturday, September 13 at box offices and usual agents.

Go West will be releasing a single at the end of September, followed by an album at the beginning of November. More details will follow soon.

RS



EVER get fed up with the relentless onslaught of synths and guitars? Of course you do, and if you're anything like us at Index you might reach for the new This Mortal Coil LP, or perhaps some vintage Virginia Astley. Well, now there's a new contender in the shape of **Shelleyan Orphan** and their debut single 'Cavalry Of Cloud'. Caroline Crawley and Jemaur Tayle use a string trio and oboe to accompany their songs, a welcome breath of crisp autumn air.

AS



**Madness** have decided to call it a day and split up. Formed in 1978, Madness have notched up an incredible record of hits, with 22 top 40 singles, 20 of them reaching the top 20. During their long career Madness also released seven albums.

But although Madness have decided to quit, they will be recording a farewell single for release later this year. It's being hinted that some members of the band will be working together again in the future in another line up. "For the moment the rest is shrouded in darkness," says a spokesman.

In a statement Madness say: "After 400 top 10 singles, three record labels, the odd video, two managers, countless innuendos and being banned from here to eternity for our lack of professionalism by people with as much flair as a yoghurt carton, the nutty ghost train grinds to a halt and pulls into the station: terminal Madness.

"Oh what fun we had. But for now it's a heartfelt thanks to all who helped us on our way, particularly our fans and friends. We came, we saw, we left."

RS



QUEEN release their single 'Who Wants To Live Forever' on Monday, September 15. Taken from their album 'A Kind Of Magic', the song is featured in the film 'Highlander'. 'Who Wants To Live Forever' was written by Brian May and recorded with the entire 74 piece National Philharmonic Orchestra conducted by composer Michael Kamen.

RS



## MID WEEK

## CRISIS

**Jamie Wednesday** bounce back into the frame this week with 'We Three Kings Of Orient Are', a brass backed tale of defiance that mixes the Pogues with Dexy's and Madness. Not, we understand, anything to do with the midfield generals at Brisbane Road in Leyton, where they need all the kings they can get. Set for an early return to the indie chart, Jamie Wednesday certainly put some much needed punch into things.

AS



## EARBENDERS

### Andy Strickland

'Southern Cross' Snakes Of Shake (Making Waves)  
'Heard It All' the Bodines (Creation)  
'It Won't Hurt' Dwight Yoakam (tearjerking live experience)

### Di Cross

'Wonderful Life' Black (Ugly Man)  
'Diamond Girl' Pete Wylie (MDM)  
'Don't Walk' the Big Supreme (Polydor)

### Lesley O'Toole

'Robot Girl'/'Earth To Doris' Was (Not Was) (Phonogram)  
'Mayfair' Boys Wonder (wild 'n' wonderful demo)  
'World Shut Your Mouth' Julian 'God' Cope (Island)

### Robin Smith

'Don't Walk' the Big Supreme (Polydor)  
'This Is Me' Climie Fisher (EMI)  
'Dreams' Van Halen (WEA)

HAYWOODDE

I CAN'T LET YOU GO



12"  
NOW  
CONTAINS  
EXTRA  
VERSION  
...8 MINS  
DETROIT  
DUB MIX



650076-8

DPA

Uttoxeter probably won't be the first name you came across when the great book of pop history is finally written. However, within its leafy confines, **Yeah Jazz** are to be found squeezing their way onto the nation's radio stations and into the country's clubs. Their single 'This Is Not Love' has been favourably received in many quarters, with its pleasant pop noise and unmistakable quirky vocal style. There's even a Higson and a June Bride guesting here to add a bit of the old cred.

AS



Pop's poet laureate, **Stephen Duffy**, has just released an EP featuring four of his finest moments — 'I Love You', 'Wednesday Jones', 'Icing On The Cake' and the original '83 version of 'Kiss Me'. And we've got 25 copies of the superb limited edition 10 inch to give away to anyone who can answer these three questions correctly.

- 1) Stephen originally used to record under the name: a) Popeye, b) Tintin, c) Captain Pugwash?
- 2) His first LP was called: a) 'The Ups And Downs', b) 'Running Up That Hill', c) 'Standing On A Beach'?
- 3) Stephen's other musical project with ex-Pigbagger Roger Freeman is: a) Dr Hook, b) Dr Feelgood, c) Dr Calculus?

Send your answers, with your name and address, on a postcard to **rm** 'Stephen Duffy' Competition, Greater London House, Hampstead Road, London NW1 7QZ. Closing date Monday, September 22.

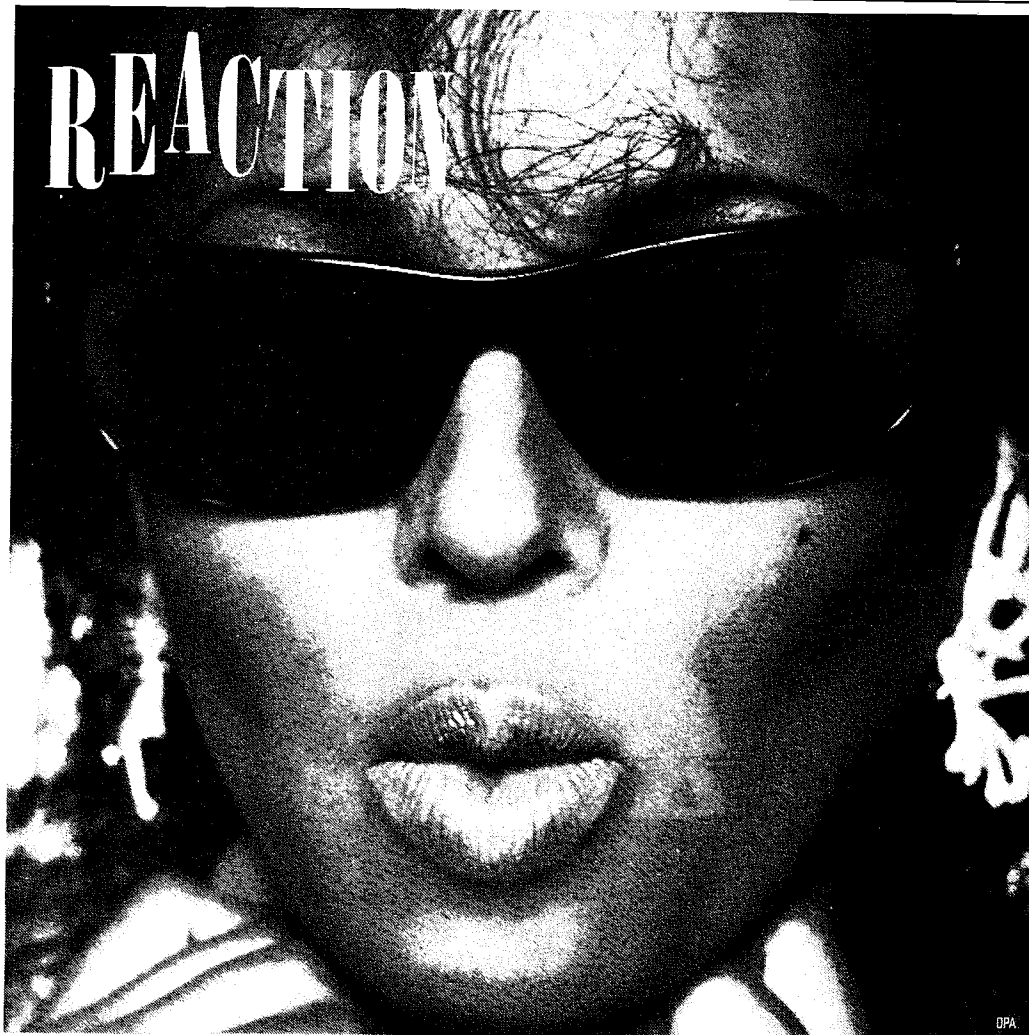


**D**id you cop this bloke doing some superior soul crooning on 'Solid Soul' a couple of weeks back? He's **Dr York**, and the record was 'It's On You' (Hot Melt Records). It brings back into the light a tireless anti-drugs campaigner, as well as a major-league businessman, who owns the York Modelling Agency, York Photography and loads more. The Doc was born in the Sudan, but moved to New York and doesn't mind being outspoken about the drugs issue. "Much hip hop music is drug-orientated, it's aggressive, you know, 'never mind the world, what about me'." Replies on a postcard.

PS



**COMPETITION**



# REBBIE JACKSON

The new dance smash from...

**REBBIE JACKSON**

on 7" and extended 12"

A 7323  TA7323

DPA

## The Big Dish

slide



Discover

## The Big Dish

"Are The Big Dish a cross between Peter Skellern and The Jesus and Mary Chain?"

Eleanor Levy, RM

"Steven Lindsay, singer and composer is writing our nation's finest pop songs of today."

Richard Cook, Sounds

"Certainly a band with a future."

Music Week

"Faith returns. If you can't hear it, you're probably finished."

Richard Cook, Sounds

Slide is the new single from The Big Dish available on 7" and extended version 12"

VS 851/VS851-12

Appearing at the Mean Fiddler Harlesden Sept. 15



**UB40** release their single 'All I Want To Do' on Monday, September 15. It's taken from their album 'Rat In The Kitchen' and both the seven inch and 12 inch will feature extended versions of the song. UB40 are currently touring America.

RS



## BOYS WILL BE BOYS

Watch **Boys Wonder**; you'll laugh, shake your head in disbelief and probably succumb totally to a clutch of utterly charming songs.

Ben and Scott, identical twins, plus Graham (ex-Haircut 100 but we won't hold that against him), are the Boys in question. Boys apt to festoon themselves with 'For Sale' notices — for the benefit of A&R bods presumably — and glad rags uncool enough to be cool.

And the music? Imagine the late Sixties' gloriously dodgy B movies with luscious soundtracks. They don't make movies like that anymore, but BW make music a million times better.

They say the next 10 years belong to them. Don't doubt it.

LOT



## EAT TO THE BEAT

'Belting Out A Tuna' is the debut album from Leeds' **Pink Peg Slax**. Taking their name from an old Eddie Cochran song, these boys serve up a wholesome array of cajun, rockabilly and country, with more than a passing concern for all things edible. Don't miss out on a brilliant Elvis spoof called 'Eat More Meat'.

In a similar, though more serious, vein is the self-titled album from the **Electric Bluebirds**, which features the fiddle talents of Bobby Valentino, and some very impressive songwriting from vocalist Paul Astles.

SB

**DOUBLE**

# DOUBLE DEF

**REISSUED DEF JAM GEMS**

**BEASTIE BOYS**

**7**

**12**

**SHE'S ON IT (EXTENDED VERSION)  
HOLD IT NOW HIT IT  
SLOW AND LOW**

DEF 650114.7  
DEF 650114.6

**L.L. COOL J**

**7**

**I CAN'T LIVE WITHOUT MY RADIO  
ROCK THE BELLS**

**12**

**I CAN'T LIVE WITHOUT MY RADIO  
(EXTENDED VERSION)  
YOU'LL ROCK (REMIX)  
EL SHABAZZ**

DEF 650113.7  
DEF 650113.6

**SEE L.L. COOL J AND THE BEASTIE BOYS  
WITH RUN DMC AND WHODINI AT  
THE HAMMERSMITH ODEON 12TH/13TH SEPTEMBER.  
FIRST 100 INTO THE ODEON WILL RECEIVE DEF JAM CAPS.**



**DOUBLE**



**BILLY BRAGG** releases his third album 'Talking With The Taxman About Poetry' on Monday, September 22. The album has 12 tracks, including 'Greetings To The New Brunette', 'Train Train', 'The Marriage' and 'Ideology'. True to form, the album will sell for £4.99 or even less.

RS

● Those who like to make us think they know all about black music across the Atlantic, have been having a field day recently with more fads and movements than a holiday-maker's bowel. Well, 'world beat' seems set to become the next style on everyone's lips, and San Francisco band **the Looters** are the first of their kind to release a record in the UK. A four track 12 inch featuring 'Cross The Border', 'The Streets Are Callin'', 'Rise Up' and 'Being Human' is released this week on the Dead Kennedys' Alternative Tentacles label.

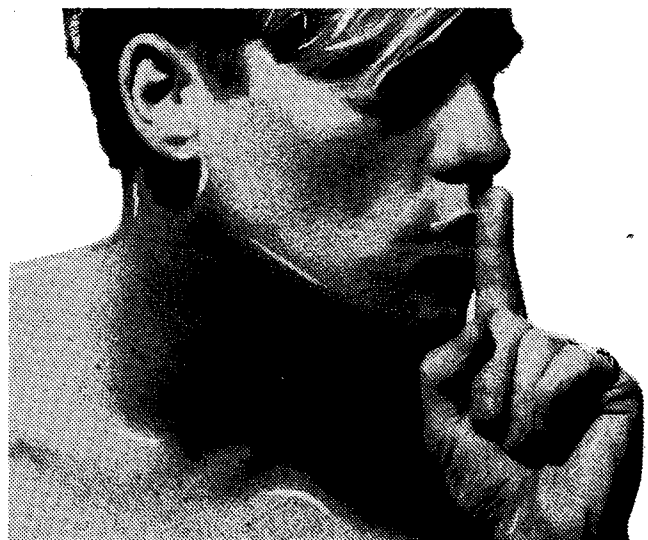
"World beat is just an extension of the blues," says vocalist/guitarist Matt Callahan. "It's basically an expression of people who are being f\*\*\*ed over."

It's very much a music with a message, so much so in fact, that the Looters were actually invited to Nicaragua by the Sandinistas' Association Of Cultural Workers.

AS

**General  
PUBLIC**

**new 7" & 12" single**



**faults AND ALL**

**7" VS870 12" VS870 12**



**COMPILED BY**  
**ANDY STRICKLAND**  
**D I C R O S S**  
**ROBIN SMITH**

**T**he **Macc Lads**, Britain's filthiest degenerate rock 'n' roll band, are back, so lock up your daughters, sons, mothers, fathers, nieces etc. 'Eh Up!... Macc Lads' is the band's version of the Monkees' 'Hey Hey We're the Monkees' and is another joining of the Sex Pistols and Cannon And Ball. It's the usual stuff about drinking and eating chips and gravy, and doesn't contain one swear word. At least the A-side doesn't. Those with stronger stomachs can catch the special 'filth mix' on the B-side. Takes all sorts, we suppose.

AS



**S W A T C H I T**

Those leaders in on-wrist fashion, **Swatch Watches**, have introduced some new ranges for the autumn. The 'Coat Of Arms' collection comes complete with such wonderfully named articles as 'Lancelot', 'Sir Swatch' and 'Lionheart', a range said to capture the new blazer and club set look. Other designs include the 'Jelly II', a selection inspired by the American Indians called 'Kiva', 'Negresco', 'Astoria', 'Devil's Run' and the pink and blue 'Cassata'.

The new range do actually look a bit more muddled than medieval, and at £24 a time they're becoming a fairly expensive trivia accessory. No doubt something that'll appeal to anyone who likes to keep up with the times though.

DC

Never let it be said that we discerning folk at Index ignore the more terpsichorean pastimes when casting an eye over forthcoming special attractions. Dance fans from all over the country will be descending on London later this month to witness **La La La Human Steps**, a company of six dancers and musicians from Canada who've been causing a stir wherever they've performed. Their aim is to strip dance of its elitist label and present it to a larger audience, with live electronic music and high energy movement. The dancers trigger synth drums, and lasers are also used to create the desired effects of dancers, sound and light combining. La La La Human Steps perform Human Sex (the name of their dance) at London's Town And Country Club on 23, 24 and 25 September at 7.30pm. Looks like being a gala night for would be Wayne and Waynette Sleeps the nation over.

AS



**NEWS DIGEST P.46**

**BRILLIANT**

— The Singles —  
**IT'S A MAN'S WORLD**  
**LOVE IS WAR**  
**SOMEBODY**

— The Album —  
**KISS THE LIPS OF LIFE**



Distributed by **WEA** Records Ltd. A Warner Communications Co.

**wea**

# LIFE AFTER JOY

Weren't Floy Joy s'posed to be Big In '85? Well, erm, yes... but now they're no more and singer **Carroll Thompson's** doing very nicely on her own, thank you, reveals **Paul Sexton**

**The Joy went** out of Floy for Carroll Thompson, so she decided to knock it on the head. Now look who's smiling; the band are no more and Carroll's got her own solo deal with Virgin.

So what went wrong in the band that everybody said were going to be '85's big thing (and let us not forget, they were **rm** cover stars in January of that year)?

"They wanted a kind of dictatorship, and I don't like dictatorships, I like democracy," smiles Carroll as she remembers her uneasy relationship with the band's other principals, the brothers Shaun and Michael Ward. "I didn't have any personal input, so I couldn't get too enthusiastic about it. It

became too much like a session, and it went downhill after that, I became disillusioned."

How disillusioned?  
"I thought I'd have to go back to accounting... At the time, I was quite devastated, because I'd put a lot into it." But then Virgin put the smile back on Carroll's face and her name back on record as a solo artist. The first results are a promising single called 'Strangest Love Affair', produced by Steve Harvey, the seasoned Scottish dance producer, and she's well on the way to finishing an album.

**Before Floy Joy**, Carroll had already put her name about with two lovers' rock LPs, and she hasn't forgotten about those roots.

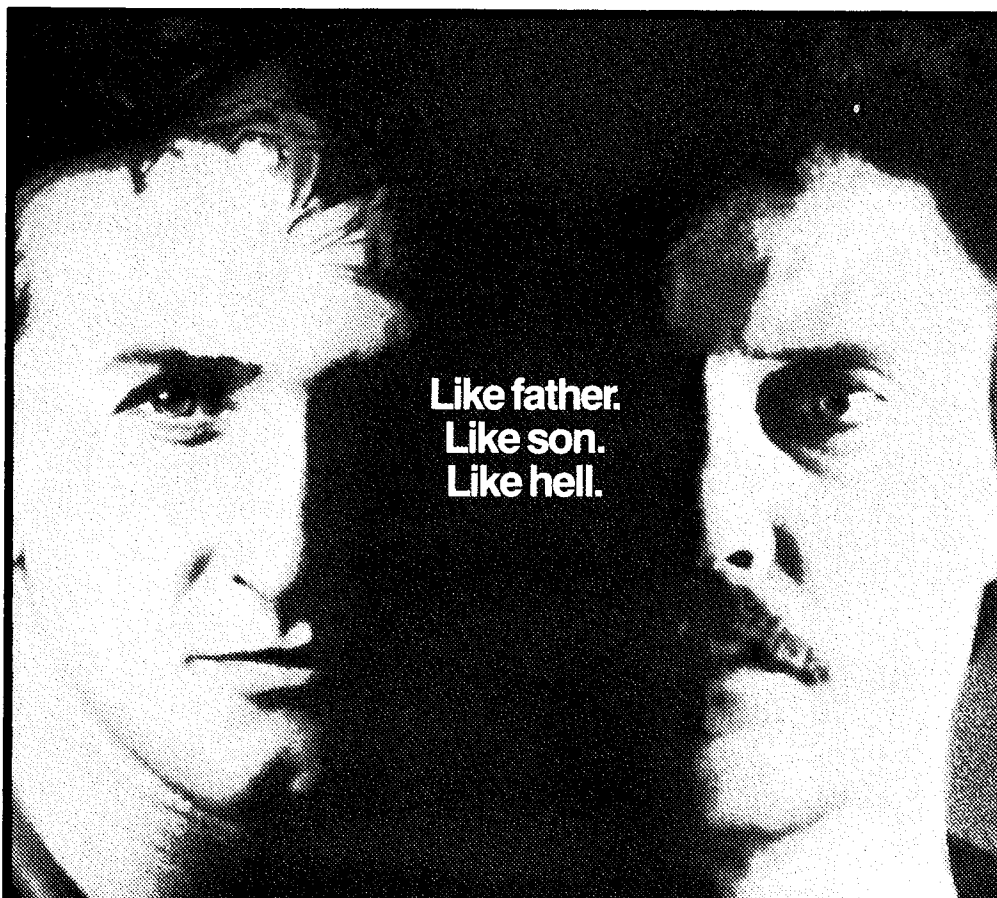
"I decided to do a soul album first, then get back to reggae. There're some more laid-back tracks on the LP, it's not all dance. Steve Harvey did four tracks. I did some work in the States last year with Brock Walsh, who's done the Pointer Sisters — he wasn't quite right for me, but we've used one track from that — and I did one track with Stephen Duffy, a more poppy one. And I'm going to be doing one with Pete Wingfield."

Now, I've my reputation to maintain as the man who mentions church in every feature, and Carroll — born in Letchworth, Hertfordshire — isn't going to let me down.

"My mother was a choir mistress, so

I learnt all about harmonics from her. Then when I was 16 I got captivated by Bob Marley and I really got into roots reggae."

Those two lovers' rock albums followed, except that, by then, Carroll had gone to college for three years and got a diploma in business studies. She was working as a trainee accountant and playing her demo tape in the office one day, and it just so happened that a publishing company was on the floor below, liked the sound and you know the rest. So now we need to ask: do the other guys in Floy Joy have day jobs to go back to?



Like father.  
Like son.  
Like hell.

"One of the best films of the year, without a doubt... Penn is quite superb...go see it."

TIM HULSE-BLITZ MAGAZINE

SEAN PENN CHRISTOPHER WALKEN

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Story by ELLIOTT LEWITT and NICHOLAS KAZAN Screenplay by NICHOLAS KAZAN  
Produced by ELLIOTT LEWITT and DON GUEST Directed by JAMES FOLEY

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It features the hit singles 'The Power of Love' and 'Stuck with You.'

And you'll find it at any of the branches of HMV listed below.

## And get an exclusive 5-track EP for nothing.



Only at HMV, there's a 5-track EP free with every 'Fore!' album or cassette.

It contains five extra tracks from Huey Lewis and the News: 'Heart and Soul' (dance mix), 'Heart of Rock 'n' Roll', 'Buzz Buzz Buzz', 'Hope you Love me like you Say' (live) and 'Do you Believe in Love.'

But this offer is strictly limited, so make sure you get to HMV before it runs out.



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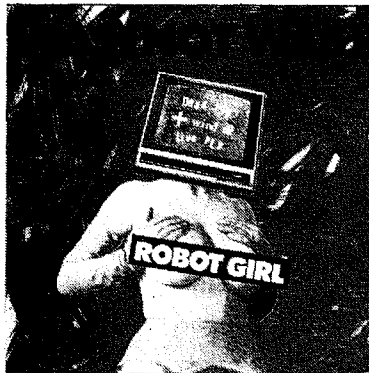
# S I N G L E S

## SINGLE OF THE WEEK

### WAS (NOT WAS) 'Robot Girl' (Mercury)

LOT: Single of the week or a terrible curse may fall upon your Hipswaying heads. For freaky dancing and happy Walkmans. Skin: Yes, single of the week. What can you say? It's new! It's vital! It's essential listening for hipsters and casuals alike. Everyone should have it.

LOT: B-side of the week too. 'Earth To Doris' will crease never-before-used laugh lines. Skin: Extra good value.



## THE GOOD, THE BAD AND THE UGLY

### PSYCHIC TV 'Good Vibrations' (Temple)

LOT: Daring is not the word, defeatist most certainly is. Bit of a cardboard cut-out job wouldn't you say? What a song though. Conjures up images of tanned beach bums and all I've got here is a pallid, wheezing Scott. Skin: I don't know anything about Psychic TV and that's fine by me. I like the original, of course, and this is quite listenable, but they haven't added much. Nothing startling at all. Fancy some **Boystown Gang**, Lesley? LOT: Er... (Skin wrenches BTG from turntable)... perhaps not. NB — 25p per copy sold goes to AIDS research.

Skin: No, the intro's too boring. Can't be bothered to wait for the rest of it.

### FIVE STAR 'Rain Or Shine' (RCA)

Skin: I don't usually mind them. They're not what I'd normally listen to, and that's very tame compared with the rest of their stuff. LOT: But you only listened to half of it. Skin: Well, I'm quite sure that's how it would have gone on. Sorry Five Star, you don't get my vote. LOT: Competent, inoffensive and downright drippy.

### FRANK SINATRA 'Nice 'N' Easy' (Capitol)

Skin: Now we don't even have to listen to this because we all know it's a great record. You only have to look at Frank's picture to know that. I'm sure everyone's got this on at least six compilation albums, but it would be nice to hear it on the radio. The B-side's brilliant too. LOT: Yeah! The Simple Minds camp used to play 'Come Fly With Me' after gigs. Ah, memories. King Croon strikes again and Skin is all starry-eyed, readers!

### HOLLYWOOD BEYOND 'No More Tears' (WEA)

LOT: I loved 'What's The Colour Of Money' but this is a distinctly off-colour follow-up. Sounds more like a Eurythmics record. More brashness, more gawkiness. Immediately. Skin: Just too nice and polished. I like that sort of bassline but this should have been much tougher. Wasn't bad enough where it should have been. Never edges its way above mediocrity.

### JAI DEAN WOOLF 'Sweet Miss America' (Parlophone)

Skin: Bright and bubbly. Another man with a haircut. The chorus should have been a wee bit more special. It could have been a really good record but instead it's just so so. Better than Owen Paul though. LOT: Half a Hollywood Beyond haircut and twice as good as 'No More Tears'. Doesn't try to be desperately funky. Makes me think of the Lilt advert for some peculiar reason. Yes, quite Caribbean sounding.

### DEAD OR ALIVE 'Brand New Lover' (Epic)

Skin: Not exactly breaking new ground here, are we Pete! Especially seeing as the first half of the chorus sounds very like 'Life In A Day'. Good song to be inspired by though. Exactly what I expected. LOT: You can't mean Simple Minds' 'Life In A Day' surely? No, Dead Or Alive set limitless feet alight once upon a time, but they seem to have had their day. Sounds drab and dated after the last two. P Burns should stick to polishing his nose stud.

### GOODBYE MR MACKENZIE 'The Rattler'/'Candlestick Park' (Precious Organisation)

LOT: Sole Scottish representative so

we'd better make the most of it. Skin: Yes, nice to see Precious putting out a good record. I liked the sound but wasn't mad on being told the guy was a rattling boy. What does it mean? Write to me, Grahame Skinner, c/o Phonogram Records with your answers. LOT: Utter nonsense indeed, but very cosmopolitan pop, 'Candlestick Park' pilfers heavily from the Blue Nile School of ultra-laidback, luxuriant noises.

### VHF 'Very High Frequency' (Record Shack)

Skin: Boys with a sense of humour. Check out the sleeve and you'll see what I mean. Sounds like they just went in and had a good laugh. It's a shame if they're serious. Someone better tell them they're playing the jibe. LOT: No, they can't possibly be serious. Heaven will pulsate to this either way.

### MEAT LOAF WITH JOHN PARR 'Rock 'N' Roll Mercenaries' (Arista)

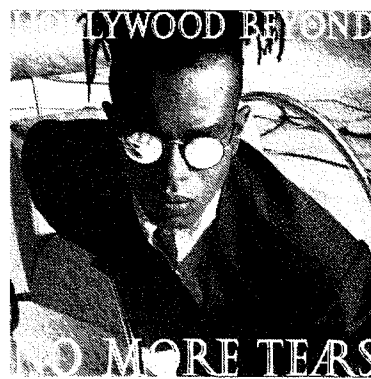
Skin: We almost didn't review this because Lesley put the B-side on. LOT: This is the thanks you get for making pop stars cups of tea! Skin: Meat Loaf goes funky and I don't think he really suits funky. He should get back into rock 'n' roll very fast. Spend your money on the Smiths' single instead, readers. LOT: I'm sorry, I really can't take this record seriously — John Parr is wearing white espadrilles.

### HÜSKER DÜ 'Sorry Somehow' (WEA)

LOT: Sounds like old men playing at punk-by-numbers. Quite infectious for all its copyist failings. Skin: No, there isn't really a place in my heart for this. It's okay but I'd rather listen to the Buzzcocks.

### ROD STEWART 'Another Heartache' (Warner Brothers)

Skin: Another stormer from Rod. It's got that big chorus. It'll get you, it'll get you... LOT: Was it something I put in the tea? Skin: The best thing about this record is the B-side which is far superior. Worth buying for 'You're In My Heart' alone.



### BRANDON COOKE 'Eyes Of A Stranger' (Mercury)

Skin: Pleasant enough but nothing there that would make me listen again. What else can I say? A clubby, souly record by a guy who sounds like a girl. Doesn't turn me on. LOT: Well, anyone who's turned on by Rod Stewart is obviously not to be trusted. This is a sumptuous record. A radical departure (as they say in the trade) from its assign-to-dance-floor-only predecessor 'Sharp As A Knife'. Very smooth. Sounds like Spandau Ballet would sound if they still made half-way decent records.

### BOBBI HUMPHREY 'No Way' (Club)

Skin: A good'un. Good. Good. Excellent. Will look forward to hearing that down at the Locarno. LOT: I think he quite likes it! Good for shaking a leg to. At its best no doubt in huge tacky discos with lavish, lurid lightshows. There's the seven inch mix, club mix, dance mix and instrumental mix all on one record. Geeee! Come on down, disco bimbos.

reviewed by



skin from hipsway  
and lesley o'toole

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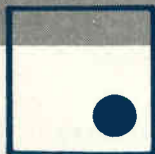
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# BLUE MONDAYS

A band who reckon they'd be doing time if they weren't making records, Mancunians **Happy Mondays** moan about the price of a game of pool, doing interviews and playing benefit gigs. With their second single out, produced by Bernie from New Order, **Andy Strickland** spends happy hour making polite conversation



Imagine God is bored senseless one afternoon. He's up there sitting on a cloud, whistling, thinking: "I know, I'll bugger up those bloody precious pop journalists! I'll pop down to some scruffy drug ridden housing estate in Salford or Swinton, Manchester, pick out the first six men under the age of 30 and pretend they're a band.

"Then, they can take the piss, slag each other off, wear flares and footballers' haircuts — anything in fact, as long as it's a zillion miles away from anything else the music business coughs up. That'll put the stapler among the filofaxes eh? Oh yeah, and I'll call the band Happy Mondays, just for the crack."

Now, imagine I'm the poor sod who gets led off to a grotty London boozier to interview this bunch. It would be easy to say — no way, they're a bunch of wankers and I want nothing to do with them, but they've made two good singles, the bastards. Their latest, 'Freaky Dancin', with no less a Mancunian luminary than Bernie from New Order.

These boys could give even him a run for his money in the weird stakes. Why is the single called 'Freaky Dancin'?

I venture to ask singer Shaun?

"I like it," he says eruditely. "It's good!"

I think I saw some of you doing some freaky dancing in Manchester recently, I tell them, attempting to form some kind of common experience bond, as a particularly bad tempered game of pool is waged between their manager and drummer Gaz.

"Ha ha, you might have seen us doin' some freaky black microdots!" comes the reply. Hmmmm, I see.

"Forty bloody pence for a game of pool," comes the protest from the now battered table. "On our estate they put the price of a game of pool up from 20 to 30 pence and all the tables got slashed. They soon put it back to 20 pence ha ha." Get the picture here folks?

So how did you get involved with Bernie from New Order, I ask.

Paul: "He wanted to do it!"

Mark: "He asked."

Shaun: "Did he fook!"

Gaz: "We mistakenly thought it would help sell more singles."

Shaun: "Did we fook!"

What did you do before Happy Mondays, I wonder aloud.

"Fook all," says percussionist Bes. "Get pissed, shagging, sleeping, nothin'."

Sensitive boys these, eh? What about this single then, some people reckon it sounds like the Temptations at the beginning?

"Yeah it might do," Shaun says revealingly. "Someone else said it sounded like 'Summer In The City'. They're good the Temptations — 'Ball Of Confusion', yeah, great!"

What do you like to listen to yourselves, I ask, hoping at last to pin the buggers down?

"Everything," says Shaun. "Listen to some things for going out, some things for stayin' in, some for going out drinkin'."

"Depends what we're on," laughs Bes. "We've got a good compilation of everything — Stones, Funkadelic, everything."

"I'm sorry, we're not much good at this," apologises keyboard player Paul, much to the disgust of his fellow Mondays. "Can't you just print a photo, that'll say everything about us," he pleads.

We've been sitting in this pub for an hour now and nobody's drinking. Just as I'm beginning to think they're teetotal (ho ho), their eyes light up as their manager produces a crisp tenner and despatches Mark off to the bar.

"Mark only plays guitar because he's useless at everything else," spits Shaun, but Mark overhears and returns from the bar.

"I'm good at diseases and things," he grins. "I'm good at breaking shoulders. When we did our John Peel session, I popped me shoulder out playing football, and I'm also good at ulcers."

What would you refuse to do as a band?

"Animal rights gigs," says Bes. "Any gig for nuffin'. We've turned down gigs for political prisoners, for no reason — just didn't want to do it. Labour youth wanted us to do a gig, but they only gave us three days notice, and it was Shaun's birthday and he wanted to go out drinking. Mind you, we wouldn't turn down TV!"

And what would you be doing if you weren't in this band, I hardly dare to ask?

"Time!" laughs Gaz, swinging on the edge of the pool table. Quite! Happy Mondays, listen to the records, avoid the PAs.

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CHANNEL FOUR TELEVISION

That's **XTC**, who've written a single about wanton bonking, recorded an LP in Woodstock and feel 'like fossils'. **Andy Partridge** (aka Animal Jesus) tells **Lesley O'Toole** that **Donny Osmond caps** are coming back in a big way. Hmmmmm ...



## THE UNCOOLEST BAND IN THE WORLD



I'm willing to wager that, deep down, everyone has a thing for at least one XTC song. My 'thing' dates back to 1979 and one of those interminable teenage crushes. The gangly youth in question was called (horror of horrors) Nigel. The perfect soundtrack was XTC's 'Making Plans For Nigel'.

"Yep, everyone knew a Nigel in 1979," smirks Andy Partridge, a genial, garrulous sort who moves swiftly between entirely unrelated topics.

On meting out the new single 'Grass' to deserving ears, XTC must have elicited a response or five of 'What are they on?'

"Yes," Andy says, "we were a bit concerned that people might get the wrong idea. We are on grass but it's the green stuff, not the brown stuff."

"And Colin is singing really low for the first time. I lent him some Syd Barrett albums and I think it really affected him. I'd better not lend him any Petula Clark. It's a sort of bastard son of 'Grooving On A Sunny

Afternoon' crossed with 'Something In The Air' by Thunderclap Newman."

As if this delightful tale of wanton bonking in the grass wasn't enough, XTC had the gall to record their new album in hippytown itself, Woodstock.

"It's actually just an American tourist town full of scented candle shops and places selling stained glass windows to hang in the back of station wagons," explains Andy.

The "pretty damn summery" result of their sojourn won't now see the light of day until autumn, owing to major hold-ups.

"The mock-up album sleeve was considered too controversial," Andy reveals. "It was pubic hair with flowers woven in, like in 'Lady Chatterley's Lover'. I thought it was very tasteful. We thought we'd be fair and have male pubic hair on one side and female on the other. It actually became known at Virgin as the 'Dick and Fanny sleeve'.

"Apparently you can say 'never mind the bollocks, tits, arses' et cetera but you can't show a pube. I thought it was quite pre-Raphaelite and very genteel. It's the new McCarthyism setting in. Everyone's gone dead Quaker."

Don't you feel a bit of an old relic? Myriads must have given up XTC for dead. "We probably are, musically," he agrees. "Yes, I feel like a complete fossil. We never had that much to do with the pop world and, as time went on, we got further and further away from it. We're 20,000 light years away. It certainly keeps you away from all this fame nonsense."

Would you recommend a week of sampling fame? "Oh no. Fame is horrible. Cash is great but fame is horrendous, take it from me. Fame is Swedish people turning up at 11 at night with rucksacks, wanting to sleep on your floor. Fame is Australians ringing you up at four in the morning singing the intro of your favourite song down the phone."

"The trouble is, you can never have fame in your possession; it's just something foisted upon you. Fame came knocking and I said, 'clear off, he lives next door.'"

For years, XTC have been afflicted by a terrible condition — uncoolness. Just ask the Woodentops.

"I produced two of their singles. They thought XTC were so uncool that they didn't want my name on their sleeve. It was a bit of an insult, but there you go."

"We were sitting in a pub one day, me feeling a bit of a leper. This dog prostrated itself in front of me and I said something like 'I'm a sort of Animal Jesus'. They decided that would have to be my name."

Uncool dude that he is, Andy Partridge doesn't make a habit of attending gigs. Not even Prince gigs? "No, but I did buy 'Around The World In A Day'. I was drunk and at Paddington station and I thought 'Oh, that looks fun'. As you do when you're drunk. Then you sober up and think 'Why the f\*\*k flaming Henry did I buy that?'."

"I quite like purple though. I'd like to wear it if I had the guts. I think Donny Osmond caps are going to come back in a big way. And things with enormous white stitching. The sort of stuff that's just sweeping through Hungary and Poland."

"But where's the Smokey revival? Where are they now when we need them? I never actually liked the Osmonds. I preferred Gary Glitter and the Glitter Band, they were monstrously wonderful."

And rounding off at a tangent or two... "The big dilemma was whether or not to scream when I went to see 'A Hard Day's Night' at the age of 11. At that stage, you're half-man, half-girl but I veered on the side of common sense and pulled my balaclava up firmly."

"As a kid, I used to live in fear of opening my eyes during prayers. I thought if I did, a bolt of lightning would blow my head off. One day, I looked along the row and saw everyone sweating thinking, 'If I open my eyes...'. It was like having to beat the toilet flush to the bottom of the stairs. If I didn't do that, I thought some nameless dread would happen. 'Ello, I'm from the Nameless Dreads...'"



# HELENA



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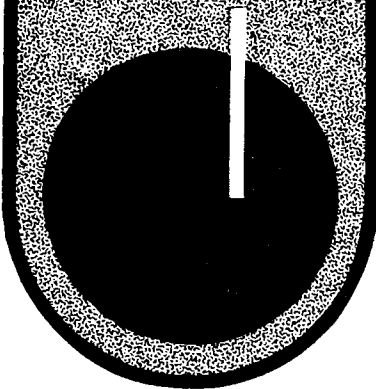
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# A L B U M S



## THE HUMAN LEAGUE 'Crash' (Virgin V 2391)

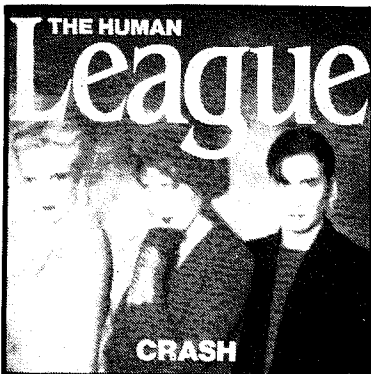
Apparently recorded faster than the speed of light, the Human League have once again dared to be different. Produced by Jam and Lewis, it's a full-blown, non-stop soul party record. Only 'Are You Ever Coming Back' bears any relation to its predecessors.

Phil Oakey is singing like he always threatened he would, and the girls turn in fine vocal performances (so raspberries to all those dissenters!). 'Are You Ever Coming Back', 'Jam' and 'The Real Thing' are highlights, with the superb 'Human' being the only true ballad on the album.

It took me an age to get into 'Crash', mainly because it did sound so foreign (ie American), with much of the League's charming Englishness planed down to a bare minimum. Couldn't quite take the Janet Jackson soundalike 'I Need Your Loving', though, or 'Party', which sounds suspiciously like KC And The Sunshine Band.

Still, there's more than enough to keep this old fan happy, and it gives me great pleasure (and relief) to award this the supreme accolade. ■■■■■■

Nancy Culp



## STATUS QUO 'In The Army Now' (Phonogram VERH 36)

Quo's back, as it says on the rear of this LP, and it's certainly a new beast since Lancaster's departure.

The tragedy of 'In The Army Now', and it is one for me, is that Quo have enlisted technology to help make a pop rather than a rock 'n' roll LP. It rarely, if ever, comes off. Where not so long ago fat Telecasters pulsed wonderfully, now we get synthesisers — and they just don't possess the same heart-beat quality.

It comes to something when the best track on a Quo LP is a slow country song, 'Invitation', and though I can see what Messrs Rossi and Parfitt are up to in the commerciality stakes, the whole thing grates to we old Quo lovers. ■■

Andy Strickland

## PARLIAMENT 'Uncut Funk — The Bomb/The Best Of Parliament' (Club JABB 18)

George Clinton is the mothership of funk. In the Seventies, amid the Holly woos and muckleheads, the UFO landed to splank some retro-bleed into the raw spank.

It was one big cosmic sloop and the starchild was gonna give the groovadactic to this zone of zero funkactivity. For funk's sake, we needed it. For too long the maggot brains had been T-bipping, the Vamp Pyre 500s had been x-rating any wynne jammin and the electric spanks had dozed. The bomb came just in time. Chocolate City and the Vanilla Suburbs joined to form the thumpasaurus people and life in the splank decade has never been quite the same since. ■■■■■■ (We've been reading the Teach Yourself P-funk glossary on the back of the album sleeve, haven't we John? Albums Ed.)

John Godfrey

## DENNIS BROWN 'Hold Tight' (Live And Learn LLL P21), THE MIGHTY DIAMONDS 'If You're Looking For Trouble' (Live And Learn LLP22)

Dennis Brown, not yet 30, has long been reggae's finest voice. Here on his latest, 'Hold Tight', he simply sings all the songs he has sung before, and gives them new titles. If any other reggae balladeer could write or sing just one of Dennis's very ordinary songs he would be an overnight lion. But for an artist of the calibre that produced 'No Man Is An Island' 15 years ago, or the classic 'Words of Wisdom', this outing is purely pedestrian.

The Mighty Diamonds have had an up hill fight since their first album 'Right Time' in 1976. Finding it impossible to meet the same musical rightness or lyrical clarity, they have mostly floundered around with albums as dull and familiar as this. There are some nice moments here, courtesy of Tabby's lead vocals and lyrics, but not enough to let us forget how much better they were 10 years ago. Both ■■

Leslie Goffe

## REM, 'Life's Rich Pageant' (IRS MIRG1014)

The most striking thing about 'Pageant', REM's fourth LP, is the clarity of the vocals. Michael Stipe's habitually indecipherable mumbblings are practically squeaky-clean and crystal clear as they delve into the shadows of your conscious, picking at strands of thoughts.

Although still disappearing at tangents, it seems they've found their bearings after the indecisive meanderings of 'Fables'. Their sound has gelled into a mighty force with some beefy guitar added, and forceful, yet sensitive piano appearances.

Yet one of the most charming qualities of REM is their unpredictability, that element of surprise they invariably unleash. And true to form, just so we don't get too complacent, secure in the knowledge that we've sussed the complexities, each side ends in, let's say, an *oddy*. Nevertheless, a remarkable record. ■■■■■■

Jane Wilkes

## PAUL McCARTNEY 'Press To Play' (Parlophone PCSD 103)

Unfortunately, I'm one of those people

who always hopes a McCartney album will one day recapture something of the magic of yesteryear (or even 'Yesterday'). I, like many others, are destined for a lifetime of disappointment if 'Press To Play' is anything to go by. It could be an 'It Bites' album — and believe me, that's bad.

'Move Over Buster' (what a horrible title) and 'Angry', are just the kind of clever-clever wimp rock Wings and 10CC (they're co-written by Eric Stewart) were guilty of in their final days, while the slow tracks merely plod along. Musical progression, where are you?

'Press' you'll know already — I like its jerky, idiot charm, but I guess I'm just perverse. Likewise 'Stranglehold', the best track, with definite signs of life in the comatose superstar body. Rare moments, precious moments — one day Paul, one day. . . ■■

Eleanor Levy

## ASHFORD & SIMPSON 'Real Love' (Capitol EST 2109)

In the two years since their last hit, 'Solid', the loving husband and wife duo have been busy with West End and Broadway musicals — 'Time' in London, and 'Pipes', from whence Patti LaBelle's 'Winner In You' came, in New York.

It comes as some surprise, then, to find no reference to either. Despite possessing talent the size of man-eating octopuses, the duo show no signs of it here, 'Real Love' being a faded carbon copy of their last album.

Even the sheer exuberance and melodic charm of the quaintly lyrical single 'Count Your Blessings' doesn't rescue the album from Lionelricheitis. . .

And as for the rest . . . Nick and Val were obviously too busy to care. ■■

Edwin J Bernard

## THE STRANGLERS 'Off The Beaten Track' (EMI LBG 5001)

A retrospective album of B-sides, extra tracks and other oddities, culled from 10 years of Stranglers' output — 10 LPs and 25 singles.

The real gems here are the raunchy r'n'b flavour of 'Go Buddy Go' (flip to '77's 'Peaches'), '78's cover of 'Walk On By' and the hard hitting 'Five Minutes'.

Other points of interest are Pope John Paul II's vocals on 'Man In White', 'Mean To Me', which was on the free white vinyl single that accompanied the 'Black And White' album, and 'Yellowcake UF6' which flipped 'Nuclear Device' and "completed a powerful nuclear package".

An interesting LP, a valuable historical overview of a charismatic chapter in popular music, and a lesson in adapting to changing musical climates. ■■■ 1/2

Di Cross

## HUEY LEWIS AND THE NEWS 'Fore!' (Chrysalis CDL 1534)

I suppose an old fart like me should probably go along with his slick brand of over thirties' rock 'n' roll, but not a hair prickles on my neck with passion or emotion. 'Fore!' is a well played, but dull, collection of the sort of stuff bored American truckers listen to en route to Texas. The only two tracks that stand out from the rest are the energetic 'Hip To Be Square' and 'Simple As That'.

■■■ for the album, ■■■■ for Huey's boot.

Robin Smith

■■■■■ a heady brew  
■■■■■ stays sharp  
■■■■■ too gassy  
■■■■■ completely flat  
■■■■■ the dregs

## THE GARGOYLES 'Mrs Two Dinners' (Reasonable JRR1)

Romping merrily through anecdotal tales of history old and new, the Gargoyles, those rascals of northern wit and black pudding humour, seem to take some sort of perverse pleasure from mocking our staid old institutions. Christmas will never be the same again after encountering their ode to Bing Crosby. "Beneath that wrinkled exterior, lied not the organs of a man, but a fish's interior"!!

As the lyrics take a forward position in their highly devious line of attack, their hysterical country and western musical backdrop serves to enhance their complete madcap view of the world. They do come from Hull, whaddya expect? ■■■■■

Jane Wilkes



## BRILLIANT 'Kiss The Lips Of Life' (WEA BRILL 1)

Boastered by an epic Pete Waterman production. Brilliant continue to case out the wealthy territory between the New York dance floor and spaced-out HM. There are some fine slices of mayhem here, such as 'Crash The Car' and the title track, or a bizarre version of the old teen ballad 'The End Of The World'.

At times though, the focus is too formulaised; too polished to stand out. Given the strength of personality in the band, we might have expected something more striking, and songwriting still seems to be their weakest facet. Better times, we hope, lie ahead. ■■■■ 3/4

Stuart Baillie

## BOBBY McFERRIN 'Spontaneous Inventions' (Blue Note BT 85110)

Bobby McFerrin's latest solo voice album is in danger of consuming itself with cleverness. He scats, recreates the sounds of trumpets, saxophones, drums and all in a display of vocal acrobatics. But he avoids, at all costs, simply singing a song. After one track of wondering at the skill of it all you become distracted, and a bit bored.

McFerrin's voice, with only the sparsest accompaniment in select songs by saxophonist Wayne Shorter and Herbie Hancock on piano, may have been great in concert, but here, despite help from funnyman Robin Williams, it is too cold and severe for disc. Even attempts at covering Joan Armatrading's 'Opportunity', Lennon and McCartney's 'From Me To You', and Dizzy Gillespie's 'Another Night In Tunisia' descend quickly into formula scating and chest-thump sounds. ■■

Leslie Goffe

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Keeping the troops in line!

● Pardon me if this week's Lip is festooned with snores and pillows, but, my dears, there is simply not a sausage going on the wild and wacky world of **Nancy Culp** this week. Why, even **George Michael** hasn't been returning my calls, and I did hear a very vicious rumour that **Pete Wylie** and **Kevin O'Dowd** had actually given up going out to parties! Lethargy hits the pop scene and, for this week at least, divorces and splits seem to be the order of the day.

First one to come to my attention is, of course, the sad demise of those lovely, lovely North London boys **Madness**. Well **Suggs**, if you're out of a job, you can come and clear up the cobwebs from between my toes any time you like... but what more? **Floy Joy**, once touted as a great happening and purveyors of some rather fine, if understated, records have called it a day and gone their separate ways to heaven knows where.

In the discontent department, it would appear that **Brilliant** are more than a bit peeved with the mighty Warner Brothers and are on the point of considering deevorce. Meanwhile, over in the darkest depths of Creation Records, one hot rumour permeating through the floorboards is that the **Jesus And Mary Chain** and their manager **Alan MacGhee** are currently not on speaking terms.

While we're on the subject of Brilliant too, I hear that the lovely **June** is moaning her head off vis a vis the lack of lovely men to spend lovely money on her. Well June, don't I know the problem! So come on you lads, make the lass happy and send your fivers and notes of undying love



to her immediately!

Also in Brilliant-land, I suggest that young Mr **Youth** keeps his eye on Miss **Josie**, his current escort, because I hear that a certain unknown US actor (ie **Mickey Rourke**) has invited her onto the set of his new film! Ha ha ha, just call me a member of the Wooden Spoon Club, OK?

My favourite wackos **Yello**, are apparently working on some frightfully dinky music along with **Jean-Paul Goude** for a Coca-Cola commercial, or something like that, in Europe at present. I hear too, wondrous news that their next album is not so far away and should be with us by Christmas, along with **Dieter's** mythical project 'Snowball' (see recent Yello feature).

Quite recently, I interviewed the man of my dreams — **Phil Oakey** (swoon) and he told me that one time fellow group member, **Martyn Ware** had the unnerving habit of making street lights turn off when he walked past them! Well, fancy that! Personally, I have the equally unnerving habit of never being able to find a spotlight to sit under whenever I go out for a spot of Pernod and orange!

Anyway, enough of all this girly frivolity... Did you know that **Billy Idol**, in spite of wicked, vile rumours, is alive and well and has been seen out and about in London with his mum and dad? Yes, the man who put the

■ Arrgh! Pass the sunglasses! At this time of the morning, I just cannot bear to look at those pearly white choppers gleaming menacingly at me from this dinky photo of **Jaki Graham** and **Jermaine Stewart**, pictured at Jermaine's 25th (surely some mistake?) birthday party last week at the Limelight.

Thankfully, Mr Stewart did not take his clothes off, much to the relief of the whole of the assembled guests, who spent most of the time pondering Jermaine's unbelievable barnet. Now Jermaine, I know a nice little hairdresser in Acton who could do wonders for that wavy-hair-line problem of yours! Also taking part in the celebrations (ie, all those who managed to bag free tickets) were **Lee John** (who he?), **Mikey Craig** on holiday from **Culture Club**, **Paul Rutherford** and **Pete Wylie** (the Scouse contingent are not ones to miss a free lig), and one other who shall remain nameless but who gets mentioned far too often as it is...

stud in leather jockstraps is currently in England and is about to film a video for his spanking new single!

And in spite of equally vicious rumours that his guitarist, **Steve Stevens**, has left the group, I am assured that this is not the case and that the misunderstanding cropped up because the lucky old devil has just secured himself a solo deal with WEA and is to start work on his first solo LP après Billy tour!

And talking of another Billy, and one of my favourite ones at that, I had a simply wild little note from Scotland's finest vocal king, **Mr Mackenzie**, telling me that it won't be too long before his record label is all nicely sorted out and some new product will be available! Whoopee! Start saving your pennies now!

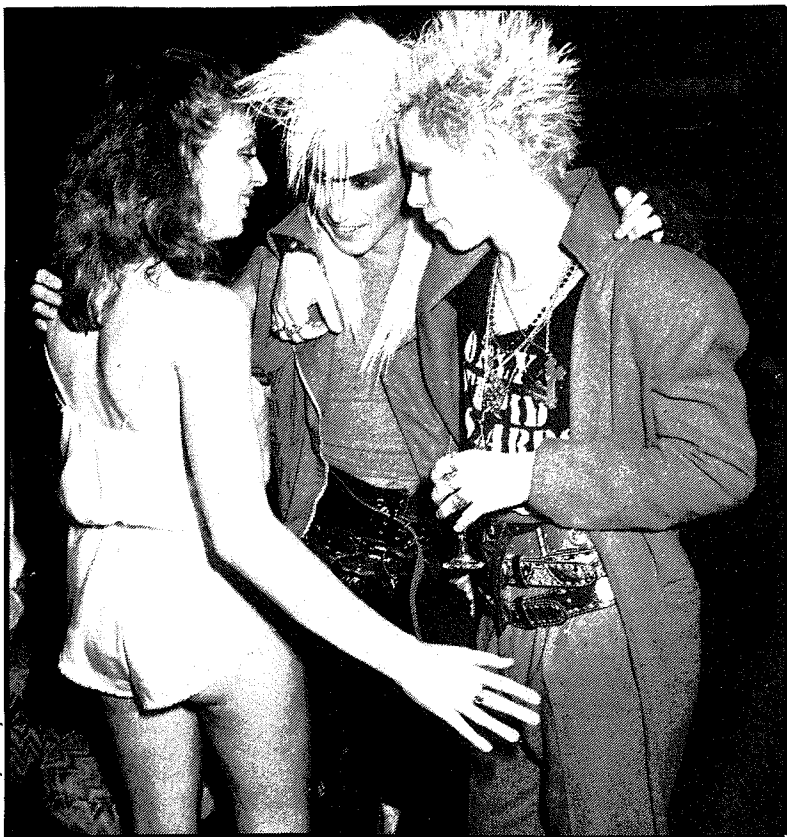
Still on the old **Associates** track, one time partner, **Alan Rankine's** solo single should be out soon too. Entitled 'The Sandman', it's a rather disturbing tale of a child molester! Really, this is a nice family magazine!

But even nice family magazines print stories of naughty goings-on and, from what I hear, there were plenty of those last week at the **Alice In Wonderland** party held to celebrate the release of similarly entitled compilation album. **Dr And The Medics** were there (natch) and **Clive** (the Dr himself) dragged along the oldest weirdo in the business, **Roy Wood**. Also rubbing shoulders

psychedelically speaking were various **Mindwarps** (and what is all this I hear about old fuzzy features and a certain **Miss Lizzie Tear? Zode**, unless you send me vast amounts of money immediately, I shall reveal ALL!).

Anyway, rm's number one ligger, **Pete Wylie**, was there too (of course), as were the legion goths, **Sisters Of Mercy**, **Jeffrey Lee Pierce** and so on. Highlight of the evening was the Doctor's chicken impersonation to **Led Zep's** 'Whole Lotta Love' which was second only to **Slam Thunderhide's Frank Sinatra** impersonations at the Limelight come chucking out time.

Now here's a nice little item which should serve as being something of a cautionary tale to all producers roping in the services of bright young unknowns. Apparently, many years ago, the **Was (Not Was)** crew recorded a duet between the original wild man of rock (no, not **Robin Smith**) **Ozzy Osbourne** and a young girl session singer. However, the Wasies decided that the end result wasn't quite what they wanted, and the track ended up as being just **Ozzy** on vocals. 'But what of the poor girl?', I hear you asking, and what is her part in the rather boring tale? Well, dears, the girl was none other than the future **Mrs Sean Penn**, otherwise known as **Madonna!** BONG! So somewhere, locked in a vault, is an



■ Oh, I could put a thousand naughty captions to this ever so naughty picture of **Martin Degville** and **Ray Mayhew** from those every so cuddy SS Sputniks. But seeing as how I think it's high time I let them off for once, I shall resist the temptation and simply say, this is a picture of two of **Sigue Sigue Sputnik** and a sparsely clad young lady at the local vicar's tea party in Ealing. Mr Degville has just taken up bible classes, as he wants to fulfil his burning ambition to speak in churches and help the elderly with their hairdos. Mr Mayhew too, has noble, altruistic motives and is considering taking up being a cosmetic surgeon, hence, no doubt, his all-consuming interest in the young gal's figure ...

unreleased duet with Oz and Madonna! Phewee!

Stop the presses! Hold the front page! Unplug me Carmen rollers! I hear that Stiff Records (as were) are about to be taken over by either ZTT (sounds unlikely) or EMI (a bit more likely).

Riots in film land! (Hmm, must stop using that land suffix.) Lots of fun pop people are suddenly being lured into making films and adding a bit of cred to dodgy movies by recording soundtracks. . . Latest bods to be wooed by the LA movie moguls are **Sonic Youth** — yes I know, that seems about as likely as me becoming a raven-tressed Woolworths' assistant, but they have been asked to do music for yet another 'youth' (urgh) movie, and would you believe it stars Mr Madonna's brother **Christopher Penn**? So what? The chorus goes up.

Well, fans of Sonic Youth will all be in on the joke here, as they'll know full well that the band had a track on the last LP 'E.V.O.L.' entitled 'The Crucifixion Of Sean Penn'. Heavy irony, eh? Singer **Kim** has also been approached for a lead role — not a cheese one at that. **The Bolshoi** are yet one more wonderful indie band currently bashing out some ambient music, as well as appearing in a new fillum. Singer **Trevor** plays 'a rising pop star' which probably means he gets to sit on a rising podium à la **Derek** in the **Bay City Rollers**. (Now I'm sure you'll all remember that finest moment in tack history.)

More hot dinner dates on the cards (and no, they unfortunately have

nothing to do with me). **Dream Academy's** lissome **Kate St John** recently played with **Van Morrison** on his new album, and it seems that the laconic bard has taken a bit of a shine to the virtuoso oboe player and has requested that she accompany him around a chicken leg or two one evening. How sweet! Never mind, Kate, it's your turn with Mickey Rourke next week.

The launch of **John Peel's** new record label went off with a zip last week, even if the attendance on the band front was a bit low. rm soul mainman, **Edwin J** was most amused to be approached by various officials asking him if (a) he was in **Sudden Sway** or (b) **Stiff Little Fingers**. **Rat Scabies** was made to stand in the corner for telling sick jokes, and **Jake Burns** tried to do an impersonation of a crowd, seeing as how no-one else had turned up.

It is my public duty now, to warn all the residents of the Hackney area of a ghastly horror. **Genesis P Orridge's** beloved 10 foot boa constrictor has gone missing, and can be found nowhere about his house. So he assumes that the little lovey has gone for a breath of fresh air in the locale, in search of a few nice tasty mice to chew on.

And on that cheerful note, I'm off to alert the local council to the fact that there's something untoward in their drains department. (Yes, you've guessed it, **Zodiac Mindwarp** is about to have a bath.) Tooodle-oo cherubs, keep sending in those lovely bottles of bubbly!



# PSYCHIC TV

The  
Magickal Mystery D Tour  
E.P.



7"

Good Vibrations  
Roman P.  
Interzone  
Hex-Sex

The name **Climie Fisher** might sound like a firm of accountants, but Simon Climie and Rob Fisher are this year's answer to the Pet Shop Boys. Usually I'm not a gambling man, but I'm prepared to stake a month's supply of chocolate and my autographed collection of Chaka Khan photographs that their single 'This Is Me' is going to be a hit.

Simon Climie is very optimistic as well. "It's going to be number seven at least," he says. "We've come at the right time. 'This Is Me' is a good strong single. There's a lot of rubbish around elsewhere."

And Simon knows a thing or two about songs. He's written more than 100, including a forthcoming duet for George Michael and Aretha Franklin called 'I Knew You Were Waiting'. He also co-wrote Pat Benatar's hit 'Invincible'.

"I think the best songs come when you bare your soul," continues Simon. "You get all choked up and you've got to put it down on paper. Sometimes though, I think I've bared my soul too much in some of the songs I've written."

Simon is the extrovert in Climie Fisher, while Rob tends to be quieter. They met up in a recording studio and the idea for a band was born. Both lads have done a lot of session work; Rob's nimble fingers produced the bass lines that powered Billy Ocean's single 'When The Going Gets Tough' while Simon has worked with the likes of Scritti Politti and Frida from Abba.

**In days gone by**, Rob had a band called Neon that featured a couple of unknowns called Roland Orzabel and Curt Smith.

"I thought they were going to make it," he says. "In those days they were going through their primal therapy stage. They were very moody but they were well behaved when they were with us."

Rob and Simon claim they'd like to see Climie Fisher developing along Tears For Fears lines, building up a reputation on good musicianship rather than the type of trousers they wear.

"Climie Fisher is a long term affair," says Simon. "We want to do seven albums together. We want to do it all as far as music is concerned. We've assimilated a lot of things. Even the bad experiences you've had motivate you."

"I'd say what really motivates us at the moment is panic. We write material and then think it's not good enough, so we have to write better songs quickly because we have to go into the studio. The basics of 'This Is Me' took less than a couple of hours."

"It's a song about standing up for yourself, kicking against the moulds people try and put you in," says Rob. "It's an anti Big Brother song. I think we have a very English sound to our work. We're very distinctive."

"We want all our work to be different," continues Simon. "Some



So says Simon Climie, one half of 'hot' new duo **Climie Fisher**. One was in a band with Tears For Fears, the other's just written a song for George Michael. 'Gosh!' says **Robin Smith**

bands just do variations of the same single when they start out. Steve Lillywhite is our producer. He's able to get the very best out of the people he works with because he doesn't swamp them with his own ideas.

"A lot of bands just become vehicles for the ideas of the producer. You could send half of them home for a cup of tea while the producer does his stuff."

## BUY THIS GROUP'S RECORD AND PAY OFF THEIR OVERDRAFTS

**Climie Fisher are** now working on their debut album, and they're thinking about touring. "I don't think we're sex symbols, I think we're quite average looking," says Rob.

"We're not into going down to Johnson's to buy our clothes," says Simon. "I think if there is any sexuality it will come through in the music. It will be a natural sort of thing. We don't want to force ourselves down people's throats. But we believe that if there are holes in the music business we're here to fill them."

"We're also against the narrative type of video," continues Rob. "It seems all the videos these days have

to tell a story. We're more into doing a straight performance."

"We were going to have burning effigies in the video for 'This Is Me' but it wasn't allowed," says Simon. "The feeling was that if kids saw it they might start setting fire to each other."

For the future, Climie Fisher say they want to write plenty more songs, conquer America and start flying lessons.

"I also want to sell lots of records so I can pay off my overdraft," says Simon. "I'm in debt for thousands of pounds. I'm a bit reckless with money. It all goes on fast cars and fast women."

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FIDELITY



## 'NODDY HOLDER GOES DOWN THE SAME PUB AS US!'

This is one of the claims to fame cited by Wolverhampton's own **Mighty Lemon Drops**, who may seem like your typical post-Bunnymen indie band, but confess to a certain affinity with... Slade! **Andy Strickland** says suck it and see...

The so-called independent scene — bands, front room record companies, school chum managers and punk-rock-weened journalists — have had this bloody big chip on their shoulders for years now. You see, they may despise the big-wig bands and record companies, they may complain bitterly about the charts and 'Top Of The Pops', but it's a fact — they're green eyed little monsters who want exactly the same only *more*.

As 1986 threw off the hangover of its chilly birth, a whole heavenly host of bands seemed to have come of age. Playing the same large and not so large venues, being slapped down on vinyl before their HP payments were half fulfilled... And suddenly, we had a scene!

Then it started. Designer cheque books, satin tour jackets and perms began to creep into Bay 63 or the Timebox — the majors were onto us and we pretended they weren't welcome. The bands were on for 15 minutes, dressed appallingly, couldn't play — except for one or two that is. The Mighty Lemon Drops were one such group. At least, they all wore the same clothes, they actually looked like a *band*, could play their instruments and write decent songs.

The chase was on. Gratis trips to New York, champagne and designer lunches wooing the unlikely Wolverhampton quartet, and all to no avail. You see, all that happens these days is you set up as a new label with all the same old fingers in the pie, everyone gets excited and the bands feel more comfortable with the dotted lines than if they'd signed to a major.

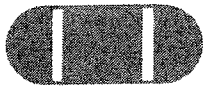
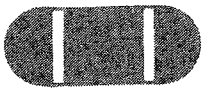
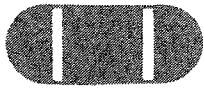
The Mighty Lemon Drops — Dave, Paul, Tony and Keith — are sitting in the shabbiest pub within spitting distance of Rough Trade (one half, along with Chrysalis, of the new Blue Guitar label). The band feel more at home scurrying about among the Smiths' posters than David Grant promotional sneakers.

They are reflecting on their second single, and their second drink — cider, bitter, Guinness and double orange juice. Individuals to the last, these boys.

"All this has happened gradually," says bassist Tony. "It hasn't all come about suddenly. We've known Geoff Travis and been going in to Rough Trade for a while."

But don't the band think that with only one previous single, 'Like An Angel', behind them, the Mighty Lemon Drops might be jumping into the shark pool too soon. Tony again: "Well, you can look at it both ways. 'Like An Angel' did really well for an independent record and we could release another one and sell another 10,000. But on a major label, if





the record's good enough, it'll sell a lot more. That's the main reason for signing."

"There's only so far you can go with an independent," says guitarist Dave. "I think we did that with 'Like An Angel', we did as well as we could hope to. We're going to be the first group with a record out on the Blue Guitar label, and though it may not always be the case, at the moment we're high priority."

**The new single**, 'The Other Side Of You', is a great little record, driving along on a meaty rhythm section with machine gun bursts of guitar and Paul's crystal clear vibrato voice topping the whole package off wonderfully. It's not quite as manic as 'Like An Angel', but it's just the right side of a clean production job and a triumph for any band's second vinyl venture.

"I can't remember what the single's about actually," laughs Tony. "No, I don't think any of our songs are about specifics."

"A lot of it's just 'feel' and what sounds right," adds Dave. "Obviously it's a play on words. I'm not saying the lyrics are rubbish or anything, but it's a question of which words sound good, and some just don't. We wanted to keep the energy we had on 'Like An Angel' but with a technically better sound. I'm not sure whether we've achieved that or not, but we've got to be careful here."

Having heard a handful of tracks from the band's forthcoming LP 'Happy Head', I think their reservations about the sound of the record are unfounded. Things may sound a little too sanitised in places, but if there are more songs of the calibre of the wonderful 'My Biggest Thrill', they've got little to worry about.

**Over the last** six months, the Mighty Lemon Drops have enjoyed what we call 'a good press'. This means that even the way they drive their van up to a gig gets a good review. It's not something they've courted or planned; they've been lucky they readily admit.

"We were really surprised when someone first told us we were in the music papers. We couldn't believe it," whispers chief spikey fringe and singer Paul, who hides his powerful voice to great effect offstage. "Everything we do is natural, things just happen for us, we never think about it or pre-plan anything."

What criticism has come their way has concentrated on their ability to sound remarkably like the Teardrop Explodes or the Bunnymen.

"I can understand people saying those things to a certain extent, but I think we'll develop our own sound," says Tony.

"I think we already have," says Dave. "I

mean, we're not exactly like the Teardrop Explodes. We'd be lying if we said we didn't like the Teardrops or Echo And The Bunnymen, but there's a lot of us in there as well."

The Mighty Lemon Drops' current listening favourites include the Pale Fountains, REM, the Woodentops, JAMC and Slade! Slade — the Mighty Lemon Drops' role model perhaps?

"Noddy Holder goes down the same pub as us," Dave explains.

"We'd never spoken to him before, but we met him at the Columbia hotel here in London," adds Tony.

"Yeah we never speak to him in Wolverhampton," Dave continues, "only in London, but he's a really brilliant bloke, really down to earth, you know?"

If the four Lemon Drops weren't in this band, I wonder, which group would they most like to be members of? Silence!

"God, that's a hard one," winces Paul.

"Primal Scream," smiles Keith. "Goes with the fringe. No, I'd like to be in a different group every day."

"The Teardrop Explodes or the Shangri-Las," says Tony.

"Someone like the Buzzcocks," says Dave. "Dead typical answer eh?"

"I don't know, it's a hard one, I'm stumped," adds Paul. "Oh yeah, Stump — put that down." Laughter all round.

**Back home in** Wolverhampton, the Mighty Lemon Drops are not quite local heroes yet.

"A lot of people think we're wankers — in Dudley mainly," muses Tony. "There's nowhere to pose in Wolverhampton, that's the trouble."

What about Wolverhampton Wanderers FC I suggest? Just trying to cheer the lads up, you understand.

"Yes, wonderful Wolves," chirps Dave. "They had 6,000 last week, not bad for the fourth division. It's a shame now, because I used to save my pocket money and go to see them."

And with all this talk of cash, if the Mighty Lemon Drops ever got to the stage of needing a sponsor for their world tour, who would they turn to?

"We'd have Ram jeans or Cosmic Stretch," says Tony thoughtfully. "Cosmic Stretch are these Pakistani jeans they sell in Bilston Market and in the sweet shops in Wolverhampton. I think all of us have got a pair of Cosmic Stretch hidden somewhere in our wardrobes."

And so, armed only with leather jackets, short hair, a shiny new record label, Cosmic Stretch jeans and a signed copy of 'Sladest', the Mighty Lemon Drops sit on the brink of pop stardom. If it happens, it couldn't do so to a nicer crop!



# PSYCHIC TV

The  
Magickal Mystery D Tour  
E.P.



12"

**Roman P.**  
(Fireball Mix)

**Good Vibrations**  
(Kundalini Mix)

**Hex-Sex**  
(Voodoo Mix)

**Interzone**

# EYE DEAL



COMPILED BY ELEANOR LEVY



● SEAN PENN and Christopher Walken as the father and son, coming to blows in 'At Close Range'

## AT CLOSE RANGE (Cert 15 dir: James Foley)

Brad Whitewood Junior hasn't got much in life. His dad ran out on him, he's got no money, no prospects and no girl. Soon he meets Terry, who puts the last bit right, but the other problems remain.

One day, Brad Whitewood Senior comes back; a roll of dollar bills in one hand, friendship and reconciliation in the other. A sparkling-eyed charmer, he heads a ring — a 'family' — of villains in Wyeth County, Pennsylvania.

Brad Junior joins him to form a younger version of the gang — only the FBI are preparing to come down hard on daddy, and when a moonlight raid goes wrong, sonny finds himself held in an attempt to get him to testify against his father.

Blood is thicker than water, they say, and Brad Junior won't talk. Only then, Brad Senior takes more than a prospective father-in-law's interest in Terry — and the family ties don't seem quite so strong...

So that's 'At Close Range' — not merely a pedestrian vehicle to cash in on the fact that the leading actor married Madonna, but one of the most powerful, edge of your seat dramas of recent times.

Starting off slowly, by the time father and son confront each other for the palm-sweating climax, your nerves are ripped to shreds. Director James Foley relentlessly builds up the tension until you're ready to burst, but it's the acting of the two men around whom the drama unfolds that turns 'At Close Range' into something special.

Sean Penn plays the dumb, innocent Brad Junior, with just the intensity and barely suppressed anger you'd expect from him. Hardly the world's most handsome of men, you can't take your eyes off those neanderthal features. Christopher Walken as Brad Senior moves from a lovable rogue, whose smile never quite reaches his icy blue eyes, to evil incarnate with barely a twitch of the lip.

'At Close Range' is a classic example of Hollywood at its intelligent, nerve-jangling best. Don't miss it.

Eleanor Levy

## EXTREMITIES (Cert 18 dir: Robert M Young)

The stage version of 'Extremities' proved so controversial in the US that audiences felt impelled to shout at the actors and even to invade the stage.

In England, where, after all, we are a little more restrained, the play provoked far less of a stir. I doubt the film version will be received any differently.

The opening of 'Extremities' is, true enough, pure nightmare. An ordinary young American woman is on her way home and stops off at a suburban shopping centre. She returns to her car and is about to turn the ignition on. A gloved hand clamps onto her mouth and a knife is held to her throat...

Marjorie's ordeal is cut short by her own timely escape, but the nightmare doesn't stop there. Marjorie, you see, leaves her wallet behind, so her masked attacker knows where she lives...

A little later, a young man (Joe) visits her New Jersey farmhouse while her flatmates are out. Marjorie's ordeal begins afresh. This time, however, the tables are turned when she manages to fire wasp spray into her torturer's eyes. Victim swiftly becomes victor as she beats Joe up, fires boiling butter into his face and chains him to the fireplace.

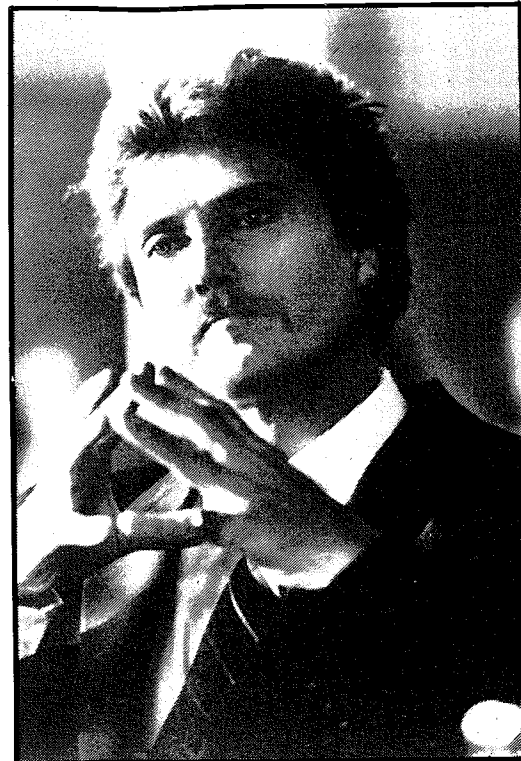
Marjorie, a touch absurdly, decides that the only thing to do with Joe is to bury him alive in the garden. The arrival of her flatmates — a sanctimonious social worker and a self-seeking ninny — puts paid to this unlikely plan and is the cue for 40 minutes or so of humanitarian argument.

And this, folks, is where William Mastrosimone's screenplay falls flat on its face!

Marjorie's flatmates are so loathsome, and their discussions so tedious, that you end up siding with Marjorie's solution, if only to be spared the dreadful dialogue.

Farrah Fawcett is surprisingly not too bad as Marjorie, but neither she nor the rest of the cast can save 'Extremities' from its script. The film, like the play, tackles a very serious subject — and botches it up.

Andy Black



## THE DECLINE OF THE AMERICAN EMPIRE (Cert 15 dir: Denys Arcand)

If you're thinking, as I did, that this film sounds likely to be a gleefully apocalyptic, sci-fi romp through the ruins of American 'civilisation', then you're wrong.

Far from being a political 'Blade Runner', this French-Canadian production sits complacently in the 'French social satire' bracket. Using the well-worn, nay, hackneyed, play of placing a set of middle aged, middle class couples in a weekend retreat in order to expose their fears and foibles, it plods (on a considerably lower budget!) through territory most recently covered in 'The Big Chill'.

In line with the director's own (historical) bent, most of the film's characters are historians. The men go to the cosy country retreat first, and there discuss good food and adultery with an unholy blend of gluttony and cynicism. Remy avows that he never mixes his marriage with his sex life; Claude, an AIDS afflicted homosexual, compares the bottom of a 12 year old boy to the beauty of the Sistine Chapel.

The women, meanwhile, meet in a gym first, and there discuss belly-flab and flagellation, diet foods and deception. Diane speaks of the joys of sexual humiliation, while Louise relates a recent orgy experience. As you can see, this is not good wholesome American stuff!

The trouble is, the people and their situation are handled with an almost total absence of style or humour. The film's jokes are simply tasteless and its satirical intention remains lamely unfulfilled.

As a result, the characters and their interminable dialogues soon become boring, and Arcand's film has precious little to offer apart from these.

Dull! Dull! Dull! You have been warned!

Andy Black



**BETTY BLUE — 37.2° IN THE MORNING**  
(Cert 18 dir: Jean-Jacques Beineix)

From the director behind 'Diva' and 'The Moon In The Gutter' comes the strange story of an affair between a wild wanderer, Betty Blue, and the passive dreamer, Zorg.

One day, Betty finds a stash of Zorg's literary rambblings and is convinced that her lover has written a masterpiece. To motivate him into doing something about it, she sets fire to his wooden shack by the sea. Thus, the story begins.

As their torrid love affair unfolds, the distinctly unhinged Betty rampages her way through the publishers of Paris. She and Zorg team up with another couple called Lisa and Eddie (a real medallion man), and end up deep in the country living in Eddie's dead mother's house.

As with all intense affairs, Betty soon starts tipping right over the edge as she searches desperately for her identity and Zorg's recognition. It ends, of course, tragically.

Possibly one of the most emotionally intense films ever, maybe that's why I found 'Betty Blue' sagged so much in the middle. Nevertheless, the plentiful, yet erotic, lovemaking scenes are most painful in their beauty. There're loads of bare bods on view, but after a while, it becomes so natural you don't notice.

Not a film for a bit of light entertainment, but if you're prepared to stay its sometimes gut-wrenching depth and length, it's a very rewarding experience.

**Nancy Culp**

# VIDEO

**NEW ORDER 'PFD' (Ikon/Factory)**

Oh, lovely, lovely! Just what I always wanted! One of my fave bands, live from the Shinjuku Hall in Tokyo last May, complete with all the cock-ups, bum notes and missed intros you could ever wish for.

Not only that, but you also get 'ambient footage' of them backstage, Pernod bottles in hand! 'PFD' (abbreviated from the slightly dubious original title, 'Pumped Full Of Drugs') has a right royal selection of fab tunes from the 'Low Life' album.

Curious to see just how polite and restrained these Japanese audiences can be, even when insulted by the Mancunian Monsters in typical laconic fashion.

As a live video, per se, it's not always terribly well filmed, although they do make an effort to get in shots of all the band members and don't just dwell on the rivetting, rock 'n' roll 'gerraload-of-this-girls' antics of Mr Hook and the delightful 'm-in-severe-pain-trying-to-reach-this-note' facial contortions of young Bernard.

"This one's called 'Pumped Full Of Drugs,'" utters Bernard as they go into 'This Time Of Night' and the Japs duly politely applaud (tee hee).

As is always the case with these things, it's most likely a desirable purchase only if you're a mad fan of the group. Either that, or you've got a warped sense of humour. I loved every cock-eyed minute of it!

**Nancy Culp**

If your idea of fun, fun, fun is a good dose of the smart-tongued verbals, then this could be for you.

Yes, your ever generous **rm**, home of the BIG prizes, has five videos of the street-smart movie 'Rappin' to give away to anyone whose idea of heaven is a tale of gang life in the tough Pittsburgh streets. The enigmatic Mario Van Peebles is the silver tongued rapper who charms his way through life amid a host of tunes from the likes of Force MDs and Eugene Wilde. All you have to do is answer this simple question, and send your entry on a postcard to 'rm 'Rappin' competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive no later than first post, Monday, September 22. Please state whether you want VHS or Beta. The first five correct entries pulled out of the bag will receive a copy of MGM/UA Home Video's 'Rappin'. The next two runners up will win a Force MDs album.

Q: What US state is the city of Pittsburgh in?



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# 'WE'RE THE FIRST UNIQUE MULTI-MEDIA EVENT SINCE THE SIXTIES'

So says **Genesis P Orridge** of the latest incarnation of **Psychic TV**. But what do 'Good Vibrations', Roman Polanski, knitting, Liberace, hyperdelia, alchemy, Brian Jones, nightmares and snogging have to do with it all? **Roger Morton** goes to New York to witness the psycho-sexual pop romp. **Psychic portraits: Joe Shutter**

The luridly painted bare bum of one of MTV's main cod-piece godstars is being thrust into the living room of a plush, New York apartment. The bum belongs to David Lee Roth, and the apartment is owned by one of the world's wealthiest families.

Genesis P Orridge, his wife Paula, and their two daughters Genesse and Caresse are staying in uptown comfort, thanks to the invitation of one of the un-nameably rich family's younger members, who also happens to be a Psychic TV fan. Surrounded by dauntingly expensive works of modern art, Genesis, the gremlin 'art-terrorist', stands in front of the giant TV screen, admiring David Lee Roth's absurdly overblown performance.

As the video comes to an end, Genesis turns to me, and says: "That's who I'm competing with now. That's the competition!" He's not kidding.

Once upon a time, Psychic TV records were awkward, grim, conceptual experiments. But as the Rolling Stones' riffs of the last, Brian Jones obsessed, single 'Godstar' implied, those days are over. They now make bright, poppy, conceptual experiments, the latest of which, their 'Magickal Mystery D Tour' EP, includes a cover version of the Beach Boys' 'Good Vibrations', and a psychedelic rocker 'Roman P', about Roman Polanski.

In New York to finish off an exhausting tour of America, a somewhat weary Genesis and Paula place their nanny on guard over the children, and sit back to get down to some serious... knitting.

Genesis: "I'd rather have the Woman's Own interview on knitting, really."

Can you knit?

Genesis: "No, but Paula's very good."

Paula (knitting): "I became inspired to knit when I got pregnant with Caresse. I started to knit baby clothes, with patterns and logos, like a psychic cross."

Genesis: "I'm the only person she's never knitted anything for. I've bemoaned this fact many a time, but she just says 'Well, all your other girlfriends knitted things for you, why should I?'"

Why did they used to knit you clothes?

Genesis: "Because I was so pathetic."

Paula: "He didn't used to wash his clothes. When his clothes got dirty, he used to throw them out of the window. When I moved in with him, he had three cats, and the cat hair going up the stairs was about three inches thick."

What happened to the cats?

Genesis: "Well two of them weren't mine, and the other one, Moonshine, died of senility, and is now stuffed, on the living room mantelpiece. Well, I promised I'd never part with him."

For all Psychic TV's outward weirdness, and for all their investigations of some of the more disturbing possibilities of pop music, Genesis, as the family man, seems to be quite normal and caring.

His willingness to be seen in this light is perhaps linked to a transformation of outlook, which has affected his approach to music, and which has got something to do with Brian Jones.

You were saying that you'd done the anti-culture bit...

Genesis: "After 10 years actively engaged in a war with the mass media, and mass culture, this was the only area left to pursue."

"It kind of happens in a semi-logical way. You get to a point where you feel bored, and dissatisfied. I looked back at the old records, and the only tracks on them that always gave me pleasure, were the nearest to traditional songs. I finally negated my deep-rooted prejudice against the concept of a pop song."

Do you think your change of attitude is to do with being 36 years old?

Genesis: "No, not at all... I think I'm more infantile than ever. It's almost like becoming younger again. I don't feel jaded any more. I feel witty, and cynical, and sarcastic, but I also feel able to express genuine pleasure in sensuality, and fun, without feeling that it means I'm not intelligent."

"Through Brian Jones, and all this thought process, I began finally to understand how one could start to go beyond what was rational, into the absurd, the over-stated, the extreme. That is actually very appealing, both in

terms of a deconstruction of style, and a reconstruction of one's freedom to be ridiculous.

"And now, that's where I'm going. I don't care if I end up like Elton John, or Liberace — great. I'd love to be like Liberace. What I'd like to do is to take that absurd styling, and make it remain actually quite dangerous."

"Are these people dangerous?"

Dressed to dazzle, Psychic TV are lining up for the photo session, surrounded by the vibrating humidity of Times Square, and a small crowd of onlookers. The Swedish couple next to me want to know if they're under any threat from these weirdos. I inform them that they're quite harmless. Almost.

Genesis' fascination with psychedelia and the Sixties has less to do with LSD and rioting, and more to do with the belief that the pop music of that period had an extreme edge, and a lack of elitism, which Eighties' pop sorely needs.

Genesis: "The groups that we have at the moment don't fulfil the tribal, shamanistic function, as vessels for the unconscious desires and fears of their generation, the genuine acceptance of even death, to live out totally the need of your whole generation."

"It's the way the business has gone, in its selfishness and greed, and the need merely to be 'in the media', without a reason."

Hence 'Hyperdelia' — Genesis' occasional term for the current Psychic TV output. Part of a whole project to exorcise the Sixties, and allow pop music to move forward.

Genesis: "That's our job. We're the catalyst. Whether or not people even remember that that's how it started, but it's happening already. We are changing people's approach."

"I think the time has come around to where there really is a need, which I can smell on the streets, for a group like Psychic TV."

CONTINUED OVER

"We're not just a music group, we're far more than that. We're the first unique, multi-media event since the Sixties, but we're modern, we're the 1986 version, and we're looking forward."

Of course, the intention to make good pop, with an extreme edge, and an extra psychic charge is all very laudable, but do the records live up to it? You might well listen to the sing-a-long reverence of PTV's 'Good Vibrations' and decide that Genesis' revolutionary claims are just over-intellectualised, mystical claptrap. Where's the danger?

Genesis: "Why do you think that Radio One said that 'Godstar' was far too controversial, and would disturb and upset their listeners if it was played in the daytime?"

Paula: "So 'Roman P' sounds like a good pop record..."

Genesis: "And yet it mentions child sex, and murder, and betrayal, and running away from justice."

Paula: "It's not 'Wake Me Up Before You Go Go'."

What about 'Good Vibrations'?

Genesis: "'Good Vibrations' has an extra verse about Kundalini, and alchemy, in the middle, using lots of sexual metaphors."

Paula: "And it's all interconnected with Dennis Wilson," (the Beach Boys' drummer).

Genesis: "Dennis Wilson gave Charles Manson loads of money, and recorded his LP, and Charles Manson was involved in the murder of Sharon Tate, Polanski's wife, while he was working in London."

"Polanski and Tate had been living in a house which belonged to Doris Day's son, Terry Melcher, and Melcher produced the Beach Boys."

Paula: "And he knew Manson, and it was Doris Day who Manson and the family said they'd kill if they weren't caught for the Tate murders."

**For fans of** conspiracy theories, there's more yet. Both Brian Jones and one of the Beach Boys died in a swimming pool, and yes... the video for 'Good Vibrations' has Genesis floating in a swimming pool.

All of which might, to some people, seem like rather bad taste, and there are those who would prefer that Psychic TV's enquiring into the more sordid episodes of the Sixties, went no further. Mick Jagger, for one, is strongly opposed to PTV's plan to make a film about the 'true' nature of Brian Jones' death (according to Genesis, he has his reasons).

But then they say all's fair in love and war, and Genesis is at war with 'popular culture'. Pop music is one battleground. Television is another, and Psychic TV see themselves as fighting on both fronts, at once.

A PTV show incorporates videos and slides of religious imagery, occult symbolism, porno-erotica, autopsies, skulls and wolves, which fuse to form an exotic, kaleidoscopic dream (or a nightmare).

Genesis: "I've always had a great faith in the idea of trying to make a visual representation of what it feels like to

dream. After all, that's all we're doing... we're just dreaming, very, very vividly."

But they're the sort of dreams that a lot of people wouldn't want to have.

Genesis: "The dream that one person doesn't want, is exactly the dream that someone else does. There's nothing in the videos for the sake of it. There's nothing there only to disturb. I find them all very pretty, to be honest."

Oddly enough, despite its bizarre, almost surreal, nature Genesis doesn't like American TV (David Lee Roth excepted).

Genesis: "I can't stand it. I can't watch it. I've tried every time I've been to America, and it drives me nuts. It makes me feel really on edge."

"There's something about the way American TV fragments a linear view of reality, that I find very psychologically unhealthy."

Fear not, TV addicts and media victims... the Psychic TV cure is not available.

Genesis: "One reason that we've insisted since 1981 on using films, and TV monitors, and video, and why we work with underground film makers in London, is precisely because we were aware from the beginning that you could no longer comment on society, without involving those media."

"I think Sique Sique Sputnik have made a very pale attempt at that kind of idea, after having been to some of our concerts. Even down to using a cross of televisions which I thought was pretty blatant."

"What we're trying to do, is to find something that gives potency back to the medium, and gives medium back to the people on the streets."

**On a Friday night**, Psychic TV are playing at New York's the Ritz. Encircled by TV monitors, Genesis, the psychedelic gremlin, is dancing his demonic, whirligig frisk.

With Paula on congas, the rest of the band, guitarist Alex, bassist Dave, Philipp on keyboards and Mathew on drums, are cranking out a psycho-sexual pop romp, which veers from rock, to funk, to drippy ballads. Rolling Stones references abound.

The oddstar singer, a proper little satanic majesty, pulls out two of the audience, and while the band plays on, the three of them engage in a lengthy session of on-stage snogging. Pleasure, says Genesis, is not the opposite of intelligence.

Genesis: "We realised that what we all looked for in music, and especially live music, was the same excitement, and the same energy that you get when you want to seduce somebody. A very sexual sensation, a kind of lust, and very primal desire."

"That's what I got from early concerts, when I was younger, and that's what I look for in our music, when I'm on stage."

"It's such a strange feeling to put your feet under somebody's nose, and it turns them on sexually." No, Paula isn't talking about the audience. She's talking about her visit to a New York friend of the family, who runs an S&M dungeon. Clients pay \$150 for 45 minutes of abuse and humiliation.



● PSYCHIC TV: (L to R) Mathew, Paula, Alex, Genesis and Philipp

As researchers into the human subconscious, Genesis and Paula take more than a passing interest in the activities of their Maitresse friend. From an academic point of view, of course.

Do you have any masochistic tendencies? Paula: "Subconsciously, I do, but not physically."

Genesis: "Sometimes. Most of that's gone. There was a phase in my life, around the end of the Throbbing Gristle era," (his previous project), "and the break up of a long relationship... but now I don't feel the need. In fact quite the opposite."

"I feel strong and secure enough now through being with Paula and the children, to be unembarrassed by the idea of expressing pleasure, light, caring and growth. I think that's what a lot of people feel they want now. They're fed up of living in a nihilistic ghetto, because it didn't work."

**During a taxi ride uptown**, Genesis had confided that earlier incarnations of Psychic TV had included certain "manic depressives" who didn't really fit in with his re-generation.

Out of the security of his busy Hackney domesticity has emerged a version of Genesis which verges on hippydom.

Paula: "There's nothing that we can separate from our family. It's all interconnected."

Genesis: "Which is how it should be. That's why we find it so hard to feel separate from our audience. What we'd like, is to be able to do it for free, all the

time, and remove even more of the idea of a barrier between us and them.

"There's so many people who, just like you and me, just want to feel somebody cares about them. And whether it sounds un-hip, or whether people throw the usual cartoon abuse of hippy this, or love and peace, in our private lives we try and care for each other as much as we can, and we carry the same technique over into everything that we do."

Whatever you might think about Psychic TV's claims of extending the boundaries of pop music, which ever side of the pretentious hippy/caring, experimental genius divide you're on, you certainly can't accuse Gen and Paula of harbouring delusions of grandeur.

Paula: "I was at this party in Toronto, and the people there were being so polite, and putting me up on this pedestal. I was thinking 'for f\*\*\*'s sake... I'm just Paula. I'm going back to Hackney, and I'll be doing the washing, and the shopping'."

Genesis: "Right after a concert, I might come off and have to change a nappy filled with shit, and there's no way you can feel very grand when you're doing that. You're just a dad again, checking if the baby needs its bottle filling."

From the brightly coloured, fearful world of his newly found musical infancy, Genesis, the voracious, precocious pop baby, is going to keep screaming at us, until we take some notice. And then he'll scream some more.

What do you want from life, Genesis? "Just more of everything. That's all I ever want from life... just more."

# COMPETITION WINNERS

**BEAT RUNS WILD:** Mr P Hunnicutt, Luton, Beds; John Lawson, N Creak, Norfolk; Keith Mawson, Slough, Berks; John Gaston, Dartford, Kent; J Booth, Leigh On Sea, Essex; Keith McMullan, Gateacre, Liverpool; B F Jenkinson, Rhyl, Clwyd; Doug Lewis, Glasgow; Marie McMally, Caversham, Berks; Mr N Pennell, Dagenham, Essex; Stuart Hamilton, Edinburgh; Brian Bennett, North Ormesby, Cleveland; S Hughes, Nottingham; Peter Finch, Chelmsford, Essex; Mr M Marriott, Aston Clinton, Bucks; Mr I Jolley, Lewes, East Sussex; A Wardman, Chapelton, Sheffield; Roger Kerman, Wallsend, Tyne And Wear; P Stock, Southampton; Dawn Whitehead, Chilwell, Nottingham; Mr I Campbell, Hamilton, Lanarkshire; Mr A Gravestock, Epsom, Surrey; Trev Faulk, Ilford, Essex; Michael Hart, New Ross, Co Wexford; Mr V S Dowling, Allenton, Derby; Peter Houston, Lancaster, Lancs; Gary Bytheway, Bolsover, Derbys; Michael Tighe, Daventry, Northants; David Macangus, Portlethen, Aberdeen; Simon J Reid, Melbourn, Herts; Eddie Bundred, Liverpool; Veronica Rennie, Kilsyth, Glasgow; Miss H Gregory, Winchester, Hants; Mr P Knight, Sunnyhill, Derby; Jeremy Hannington, Southend On Sea, Essex.

**DOCTOR AND THE MEDICS:** E Herbea, Salisbury, Wilts; Gary Baily, Warley, West Midlands; Richard Boaden, West End, Leicester; Gary Bytheway, Bolsover, Derbys; H Whicker, Wimborne, Dorset; Eddie Bundred, Liverpool; Daniel Walker, Gateshead, Tyne And Wear; K Parsons, Pontypridd, Mid Glamorgan; Carl Davies, Flackwell Heath, Bucks; Doug Lewis, Glasgow; Ben Green, Great Cheaterford, Essex; R Denvir, Whitehaven, Cumbria; Rob Shiel, Hawick, Roxburghshire; W Blowes, New Alresford, Hants; Laura Wilson, Bracknell, Berks.

**HIP HOP RECORDS:** Stephen Ley, Upwell, Cambs; Mark Penson, Edinburgh; C A Caruthers, Chatham, Kent; Stephen Johnson, Harcliffe, Bristol; Oliver Read, Parkstone, Dorset; T O'Connell, North Kenton, Newcastle Upon Tyne; Wayne Duvall, Winsford, Cheshire; Michael Osborn, Watford, Herts; Gordon Mitchell, Somerton, Somerset; Eddie Bundred, Liverpool; G Ford, Windsor, Berks; G Wilson, Chelmsford, Essex; Paul Rafferty, Bishops Stortford, Herts; Andrew Allen, Shaw, Oldham; P Grundy, Cheadle, Cheshire; Donald Rhule, Longsight, Manchester; Debbie Worrall, Bagillt, Clwyd; Matthew Chisholm, Wokingham, Berks; Stuart McMillan, Adlestrop, Glos; Philip Carter, Finedon, Northants; Darren Adams, Wellingborough, Northants; Philip Walker, Swillington, Leeds; Stephen Hall, Kenton, Middx; Andrew Higgs, Lee, London SE12; Anton Baker, Walsall, West Midlands; David Brabin, Shirley, Croydon; Philip Nash, Thorpe St Andrew, Norwich; David Witcomb, Caversham, Berks; Lean Gladwell, Bury St Edmunds, Suffolk; Mr K Ludford, Lidlington, Beds; J Ace, Colwyn Bay, Clwyd; Norma Sutherland, Liverpool; Geoffrey Hartwell, Bury St Edmunds, Suffolk; Gordon McNeilis, Rutherglen, Glasgow; Lawrence Webb, Exmouth, Devon; Paul Evans, Liverpool; Lee Gibbons, Rotherham, South Yorks; Mr V Sherman, Highgate, London N6; Francis Hylton, North Wembley, Middx; Richard Beard, Epsom, Surrey; Adrian Simpkins, Benfleet, Essex; Bobbie Boogie, Brookwood, Surrey; Matt Rice, Hove, East Sussex; Ian Wood, Walsall, West Midlands; Michael Roberts, Sutton-in-Ashfield, Notts; Eddie Dry, Stockport, Cheshire; Richard Heal, Eastleigh, Hants; Gail Rankine, Grangemouth, Stirlingshire; William Hardy, Billingham, Cleveland; Paul Newby, Lordswood, Hants.

**CRAZY JAZZ (VIDEO):** H Pickering, Nuneaton, Warwicks; Sally Finbow, London SE5; John Coser, Brixton, London SW2; Miss H Gregory, Winchester, Hants; Bob Tingle, Slapton, Beds; C Bovey, Malvern, Worcs; Alan S, Mitcham, Surrey; R Crichlow, London SW2; Teresa D'Angelo, Forest Gate, London E7; Sunil Patel, London NW2; **(ALBUMS):** Miss A Burke, Selby, North Yorks, R Belcher, Tadcaster, North Yorks; Miss D Pepper, Edgware, Middx; Tom Euson, Tunbridge Wells, Kent; Mr C Boggett, Marlow, Bucks; Steve Williamson,

Finchfield, West Midlands; D Hodgson, Preston, Lancs; N Fryer, Hemel Hempstead, Herts; D Wells, Hatfield, Herts; A Rowley, Stourbridge, West Midlands; Mr Russell Trunk, Chandlers Cross, Herts; Alan Gilbert, Warley, West Midlands; P Craven, Deptford, London SE8; Cassian Hamilton, Thamesmead, London SE28; Richie Grieve, Perth.

**MONTEREY POP:** F Fletcher, Shirecliffe, Sheffield; Anthony Moon, Haywards Heath, West Sussex; Miss K Chennell, Guildford, Surrey; Ashley Stansfield, Leyton, London E10; Marjorie Allen, Frating, Colchester; Steve Williamson, Finchfield, West Midlands; Neale Ashford, Poole, Dorset; Paul Bates, Coventry, West Midlands; Rachel Rutherford, Leominster, Herefordshire; Laurie Atkinson, Hull, Humberside.

**PIL:** Bryan Randles, Urmston, Manchester; James Phythiaw, Stockport, Cheshire; Lorna Bradley, Blairgowrie, Perthshire; M Wilkinson, Winchester, Hants; Ragen Fad, Burnley, Lancs; J T Black, Carlisle, Lanarkshire; T O'Connell, North Kenton, Newcastle-upon-Tyne; Philip Hulme, Exeter, Devon; G Ford, Windsor, Berks; Paul Scobce, Harlow, Essex.

**HEAVEN 17:** Andrew Martin, Portobello, Edinburgh; Daren Harrison, North Ormesby, Cleveland; Andrew Westwater, Glenrothes, Fife; A Neale, Coalville, Leics; Mr C Marshall, Rugely, Staffs.

**WOMAD:** Eddie Bundred, Liverpool; Paul Chapman, Stamford Hill, London N16; Jim Pinnington, Littlemore, Oxford; Mr T Joy, Reading, Berks.

**NOT TELEVISION:** Adele Thorley, Sharston, Manchester; Richard Atherton, Swansea; Paul Archer, Blackpool, Lancs; A Parsons, Sutton-in-Ashfield, Notts; Roy Steele, Dingle, Liverpool; J Mycoe, Stockport, Cheshire; Helen White, Churchend, London NW10; Steve Williamson, Finchfield, West Midlands; Laurie Atkinson, Hull, Humberside; Glenn Shailer, Catton, Norfolk.

**STREETSONDS:** Jeff Brooks, Weston-Super-Mare, Avon; Philip Lawrence, Barnet, Herts; G Ford, Windsor, Berks; Mr D Rush, Delabole, Cornwall; Dawn Whitehead, Chilwell, Nottingham; T J Macrae, Wellington, Somerset; Alan Gubert, Tividale Warvey, West Midlands; D L Hessey, Rosyth, Fife; Terry Morgan, Kidderminster, Worcs; Neale Davies, Bexleyheath, Kent; Wayne Hopkins, Sheldon, Birmingham; Glenn Auld, Scotland; David Cooper, Long Eaton, Nottingham; Iain Turnbull, Coldstream, Berwickshire; Ade Daramy, London SW2; Mrs T Sollitoe, Colchester, Essex; J Booth, Leigh-on-Sea, Essex; Michael Rose, Kenton, Middx; David Douglas, Darlington, Co Durham; Pauline Chapelhow, Accrington, Lancs; Leigh Krabbendam, Blackheath, London SE3; Mike Downing, Clifton, Bristol; Keith Blackwell, Warwick; Mrs M Rogatson, Hodgehill, Birmingham; Steve Partridge, Biggleswade, Beds.

**SCRITTI POLITTI:** Mr M Marriott, Aylesbury, Bucks; S Cuttall, Ullenwood, Glos; S Donaldson, Crawley Down, West Sussex; L Atkinson, Swallownest, Sheffield; P Marshall, Hemel Hempstead, Herts; A Turner, Walton-on-the-Naze, Essex; A Clarke, Tamworth, Staffs; S Gill, Skelton, Cleveland; T Taylor, North Gosforth, Newcastle-upon-Tyne.

**NICK HEYWARD:** M Land, Woodbury, Devon; J Sherratt, Crewe, Cheshire; R Fitch, Colchester, Essex; R Steele, Dingle, Liverpool; M Leckie, Prestwick, Ayrshire; N Ashford, Poole, Dorset; D Fail, Mill Hill, London NW7; Z Emeran, Snarebrook, London E11; V Bray, Peterlee, Co. Durham.

**MAXI PRIEST:** Mr T Joy, Reading, Berks; John Borrell, Middleton, Leeds; Jason Kourellias, Thanet, Kent; Miss V McLean, Leytonstone, London E15; P Stock, Southampton; Tracey Coombs, Hackney, London E8; Brian Nissim, London NW4; Ken Frankland, Cambridge; Mr A Edwards, Blakenall, West Midlands; John D Collins, Northern Moor, Manchester; I Maver, Immingham, Humberside; Mr A Hollands, Plumstead, London SE18.



# PSYCHIC TV

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GALLUP UK SINGLES

GALLUP UK ALBUMS

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MUSIC VIDEO

# CHARTS

## GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG
1	2	4	<b>DON'T LEAVE ME THIS WAY</b> , Communards, London
2	1	8	<b>I WANT TO WAKE UP WITH YOU</b> , Boris Gardiner, Revue □
3	3	6	<b>WE DON'T HAVE TO . . .</b> , Jermaine Stewart, 10 Records
4	6	2	<b>RAGE HARD</b> , Frankie Goes To Hollywood, ZTT
5	5	7	<b>GLORY OF LOVE</b> , Peter Cetera, Full Moon
6	23	2	<b>HOLIDAY RAP</b> , MC Miker G and Deejay Sven, Debut
7	4	5	<b>BROTHER LOUIE</b> , Modern Talking, RCA
8	14	5	<b>(I JUST) DIED IN YOUR ARMS</b> , Cutting Crew, Siren
9	7	12	<b>SO MACHO</b> , Sinitta, Fanfare ○
10	8	4	<b>HUMAN</b> , Human League, Virgin
11	16	4	<b>LOVE CAN'T TURN AROUND</b> , Farley 'Jackmaster' Funk, D J International
12	10	6	<b>WHEN I THINK OF YOU</b> , Janet Jackson, A&M
13	28	3	<b>WORD UP</b> , Cameo, Club
14	22	6	<b>YOU GIVE LOVE A BAD NAME</b> , Bon Jovi, Vertigo
15	37	2	<b>WALK THIS WAY</b> , Run DMC, London
16	29	2	<b>THORN IN MY SIDE</b> , Eurhythms, RCA
17	15	7	<b>THE WAY IT IS</b> , Bruce Hornsby And The Range, RCA
18	24	2	<b>WASTED YEARS</b> , Iron Maiden, EMI
19	9	10	<b>THE LADY IN RED</b> , Chris De Burgh, A&M □
20	11	9	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> , Gwen Guthrie, Boiling Point
21	12	8	<b>DANCING ON THE CEILING</b> , Lionel Richie, Motown
22	13	5	<b>GIRLS AND BOYS</b> , Prince And The Revolution, Paisley Park
23	25	3	<b>IN TOO DEEP</b> , Genesis, Virgin
24	26	4	<b>STUCK WITH YOU</b> , Huey Lewis And The News, Chrysalis
25	38	4	<b>PRETTY IN PINK</b> , Psychedelic Furs, CBS
26	39	2	<b>HOLD ON TIGHT</b> , Samantha Fox, Jive
27	41	2	<b>SWEET FREEDOM</b> , Michael McDonald, MCA
28	18	10	<b>CALLING ALL THE HEROES</b> , It Bites, Virgin
29	21	6	<b>BREAKING AWAY</b> , Jaki Graham, EMI
30	17	6	<b>ANYONE CAN FALL IN LOVE</b> , Anita Dobson And The Simon May Orchestra, BBC ○
31	—	1	<b>RAIN OR SHINE</b> , Five Star, RCA PB40901 □
32	19	7	<b>I CAN PROVE IT</b> , Phil Fearon, Ensign
33	20	4	<b>A QUESTION OF TIME</b> , Depeche Mode, Mute
34	—	1	<b>RUMORS</b> , Timex Social Club, Cooltempo COOL133
35	34	6	<b>HEARTLAND</b> , The The, Epic
36	33	4	<b>TYPICAL MALE</b> , Tina Turner, Capitol
37	30	4	<b>NICE IN NICE</b> , Stranglers, Epic
38	52	2	<b>(FOREVER) LIVE AND DIE</b> , OMD, Virgin
39	53	3	<b>ROCK 'N' ROLL MERCENARIES</b> , Meat Loaf (with John Parr), Arista
40	32	7	<b>DREAMTIME</b> , Daryl Hall, RCA
41	27	8	<b>FIND THE TIME</b> , Five Star, RCA
42	43	3	<b>HAUNTED</b> , Pogues, MCA
43	48	2	<b>WILD WILD LIFE</b> , Talking Heads, EMI
44	31	8	<b>SHOUT</b> , Lulu, Jive/Decca
45	35	7	<b>PANIC</b> , Smiths, Rough Trade
46	—	1	<b>MONTEGO BAY</b> , Amazulu, Island IS293
47	36	11	<b>CAMOUFLAGE</b> , Stan Ridgway, IRS
48	40	12	<b>PAPA DON'T PREACH</b> , Madonna, Sire □
49	47	3	<b>YOU SHOOK ME ALL NIGHT LONG</b> , AC/DC, Atlantic
50	90	1	<b>YOU CAN CALL ME AL</b> , Paul Simon, Warner Bros
51	44	5	<b>ADORATIONS</b> , Killing Joke, EG
52	45	5	<b>MORE THAN PHYSICAL</b> , Bananarama, London
53	—	1	<b>I CAN'T LET YOU GO</b> , Haywoode, CBS 650076
54	58	3	<b>KISS THE DIRT</b> , INXS, Mercury
55	50	10	<b>WHAT'S THE COLOUR OF MONEY?</b> , Hollywood Beyond, WEA
56	—	1	<b>BYE BABY</b> , Ruby Turner, Jive 126
57	42	16	<b>LET'S GO ALL THE WAY</b> , Sly Fox, Capitol
58	—	2	<b>I FOUND LOVIN'</b> , Fatback Band, Towerbell/Master Mix
59	—	1	<b>SCHOOLTIME CHRONICLE</b> , Smiley Culture, Polydor POSP815
60	—	1	<b>LOVERBOY</b> , Chairman Of The Board, EMI EMI5585
61	54	3	<b>LOVE THE ONE YOU'RE WITH</b> , Bucks Fizz, Polydor
62	49	6	<b>BURN</b> , Doctor And The Medics, IRS
63	46	8	<b>RED SKY</b> , Status Quo, Vertigo
64	—	1	<b>DIAMOND GIRL</b> , Pete Wyllie, MDM MDM12
65	68	4	<b>FOURTH RENDEZVOUS</b> , Jean Michel Jarre, Dreyfus
66	—	1	<b>MALE STRIPPER</b> , Man Two Man Feat Man Parrish, Bolts 4112
67	—	1	<b>THE OTHER SIDE OF YOU</b> , Mighty Lemon Drops, Blue Guitar AZUR1
68	56	9	<b>I DIDN'T MEAN TO TURN YOU ON</b> , Robert Palmer, Island
69	—	1	<b>FREEDOM OVERSPILL</b> , Steve Winwood, Island IS294
70	67	3	<b>I LOVE TO LOVE</b> , Tina Charles, Disco Mix Club
71	62	8	<b>PRESS</b> , Paul McCartney, Parlophone
72	—	1	<b>WALK LIKE AN EGYPTIAN</b> , Bangles, CBS 6500717
73	66	5	<b>NO MORE I LOVE YOU'S</b> , Lover Speaks, A&M
74	61	7	<b>COME ON HOME</b> , Everything But The Girl, Blanco y Negro
75	—	1	<b>MR PHARMACIST</b> , Fall, Beggars Banquet BEG168

## THE NEXT TWENTY FIVE

76	—	<b>LONG WHITE CAR</b> , Hipsway, Mercury MER230
77	—	<b>DON'T WALK</b> , Big Supreme, Polydor POSP809
78	79	<b>TOKYO STORM WARNING</b> , Elvis Costello, Demon Imp
79	80	<b>WIG WAM BAM</b> , Black Lace, Flair
80	72	<b>SING OUR OWN SONG</b> , UB40, Dep International
81	—	<b>ALWAYS THERE</b> , Marti Webb, BBC RESL190
82	—	<b>SWAMP THING</b> , Chameleons, Geffen GEF10
83	75	<b>SOWETO</b> , Jeffrey Osborne, A&M
84	—	<b>A MATTER OF TRUST</b> , Billy Joel, CBS 6500577
85	—	<b>RUNAWAY</b> , Luis Cardenas, Consolidated TOON1
86	83	<b>JUMMP BACK</b> , Wally Jump Junior, Club
87	—	<b>TRUE COLORS</b> , Cyndi Lauper, Portrait 6500267
88	93	<b>I LOVE YOU</b> , Stephen Duffy, 10 Records
89	—	<b>HERE COMES THE MAN</b> , Boom Boom Room, Epic 6500547
90	—	<b>DRUGS</b> , This Mortal Coil, 4AD
91	—	<b>GONNA GET CLOSE TO YOU</b> , Queensryche, EMI-America EA222
92	—	<b>PLEASED TO MEET YOU</b> , Owen Paul, Epic 6500977
93	—	<b>THE LOCOMOTION</b> , Little Eva, London LOCO1
94	86	<b>DON'T YOU (FORGET ABOUT ME)</b> , Simple Minds, Virgin
95	78	<b>THE EDGE OF HEAVEN</b> , Wham!, Epic
96	—	<b>GRACELAND</b> , Bible, Chrysalis CHS3036
97	94	<b>MOMENTARY VISION</b> , Cool Notes, Abstract Dance
98	—	<b>COAST TO COAST</b> , Word Of Mouth, Champion CHAMP17
99	—	<b>HAPPY TOGETHER</b> , Sophie and Peter Johnson, WEA YZ78
100	—	<b>MISFIT</b> , Curiosity Killed The Cat, Mercury MER226

☆ Platinum (one million sales) □ Gold (500,000 sales) ○ Silver (250,000 sales)



UK SINGLES 14

## GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	4	<b>NOW THAT'S WHAT I CALL MUSIC 7</b> , Various, EMI/Virgin ☆
2	2	4	<b>DANCING ON THE CEILING</b> , Lionel Richie, Motown □
3	6	3	<b>SILK AND STEEL</b> , Five Star, Tent □
4	—	1	<b>GRACELAND</b> , Paul Simon, Warner Bros WX52
5	3	10	<b>TRUE BLUE</b> , Madonna, Sire ☆
6	4	14	<b>A KIND OF MAGIC</b> , Queen, EMI ☆
7	9	10	<b>REVENGE</b> , Eurhythms, RCA ☆
8	—	1	<b>PRESS TO PLAY</b> , Paul McCartney, Parlophone PCSD103
9	5	15	<b>INTO THE LIGHT</b> , Chris De Burgh, A&M ☆
10	10	5	<b>THE HEAT IS ON</b> , Various, Portrait
11	7	2	<b>IN THE ARMY NOW</b> , Status Quo, Vertigo
12	8	28	<b>PICTURE BOOK</b> , Simply Red, Elektra ☆
13	13	7	<b>WHILE THE CITY SLEEPS</b> , George Benson, Warner Bros
14	16	2	<b>COMMUNARDS</b> , Communards, London
15	17	21	<b>CONTROL</b> , Janet Jackson, A&M ○
16	12	13	<b>INVISIBLE TOUCH</b> , Genesis, Virgin ☆
17	—	1	<b>THE WAY IT IS</b> , Bruce Hornsby, RCA PL89901
18	14	69	<b>BROTHERS IN ARMS</b> , Dire Straits, Vertigo ☆ ☆
19	11	9	<b>THE FINAL</b> , Wham!, Epic □
20	15	5	<b>RENDEZVOUS</b> , Jean Michel Jarre, Polydor □
21	19	5	<b>PARADE</b> , Prince And The Revolution, Paisley Park ○
22	21	6	<b>THE PAVAROTTI COLLECTION</b> , Luciano Pavarotti, Stylus □
23	20	45	<b>HUNTING HIGH AND LOW</b> , A-Ha, Warner Bros ☆
24	—	1	<b>GONE TO EARTH</b> , David Sylvian, Virgin VDL1
25	18	17	<b>RIPTIDE</b> , Robert Palmer, Island □
26	22	2	<b>BABY THE STARS SHINE BRIGHT</b> , Everything But The Girl, Blanco y Negro
27	24	166	<b>QUEEN GREATEST HITS</b> , Queen, EMI ☆ ☆
28	25	21	<b>STREET LIFE — 20 GREAT HITS</b> , Bryan Ferry/Roxy Music, EG ☆
29	26	6	<b>RAT IN THE KITCHEN</b> , UB40, Dep International/Virgin ○
30	27	40	<b>WHITNEY HOUSTON</b> , Whitney Houston, Arista ☆ ☆
31	30	16	<b>SO</b> , Peter Gabriel, Virgin ☆
32	29	10	<b>BACK IN THE HIGH LIFE</b> , Steve Winwood, Island □



33	31	46	ONCE UPON A TIME, Simple Minds, Virgin ☆
34	23	2	STREETSONDSHIP HOP ELECTRO 13, Various, StreetSounds
35	47	2	THE BEST OF TEN YEARS, Boney M, Stylius
36	41	16	STANDING ON A BEACH — THE SINGLES, Cure, Fiction □
37	33	11	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros □
38	34	12	THE QUEEN IS DEAD, Smiths, Rough Trade □
39	50	5	THE BRIDGE, Billy Joel, CBS
40	38	5	HEARTBREAKERS, Various, Starblend
41	28	7	THE ORIGINALS — 32 ALL TIME CLASSICS, Various, Towerbell
42	35	2	THE BIG LAD IN THE WINDMILL, It Bites, Virgin
43	44	47	WORLD MACHINE, Level 42, Polydor ☆
44	32	81	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
45	45	10	THE SEER, Big Country, Mercury
46	46	8	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
47	39	11	LONDON 0 HULL 4, Housemartins, Go! Discs □
48	71	2	SECRET DREAMS AND FORBIDDEN FIRE, Bonnie Tyler, CBS
49	40	95	LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
50	43	2	LIFE'S RICH PAGEANT, REM, IRS
51	36	18	LOVE ZONE, Billy Ocean, Jive □
52	51	23	SUZANNE VEGA, Suzanne Vega, A&M □
53	59	8	RAISING HELL, Run DMC, London
54	42	4	UPFRONT 2, Various, Serious
55	37	4	THREE HEARTS IN THE HAPPY ENDING MACHINE, Daryl Hall, RCA
56	52	12	THE FIRST ALBUM, Madonna, Sire ☆
57	67	6	LISTEN LIKE THIEVES, INXS, Mercury
58	63	6	RAPTURE, Anita Baker, Elektra
59	58	4	GOOD TO GO LOVER, Gwen Guthrie, Polydor
60	49	8	TOUCH ME, Samantha Fox, Jive □
61	—	1	LIS FOR LOVER, Al Jarreau, WEA 2530801
62	66	91	ALCHEMY, Dire Straits, Vertigo ☆
63	78	5	SUMMER DAYS, BOOGIE NIGHTS, Various, Portrait
64	57	21	ON THE BEACH, Chris Rea, Magnet □
65	53	24	PLEASE, Pet Shop Boys, Parlophone □
66	64	17	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆ ☆
67	48	10	PIE JESU, Aled Jones, 10 Records □
68	—	1	SOLITUDE/SOLITAIRE, Peter Cetera, Warner Bros 9254741
69	70	66	FACE VALUE, Phil Collins, Virgin ☆ ☆
70	61	9	NOW — THE SUMMER ALBUM, Various, EMI/Virgin ☆
71	55	37	LUXURY OF LIFE, Five Star, Tent □
72	62	10	BEST OF THE REAL THING, Real Thing, PRT □
73	93	2	LITTLE CREATURES, Talking Heads, EMI □
74	69	71	BE YOURSELF TONIGHT, Eurythmics, RCA ☆ ☆
75	65	21	THE MAN AND HIS MUSIC, Sam Cooke, RCA □
76	56	146	UNDER A BLOOD RED SKY, U2, Island ☆ ☆
77	54	75	GO WEST/BANGS AND CRASHES, Go West, Chrysalis ☆ ☆
78	76	23	THE GREATEST HITS, Shalamar, Stylius □
79	73	17	MOONLIGHT SHADOWS, Shadows, ProTV □
80	81	64	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
81	91	4	THIS IS THE SEA, Waterboys, Ensign
82	83	51	HOUNDS OF LOVE, Kate Bush, EMI ☆
83	68	9	THE WORKS, Queen, EMI ☆
84	79	4	RUMOURS, Fleetwood Mac, Warner Bros ☆ ☆ ☆
85	97	3	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆ ☆ ☆
86	77	13	LEGEND, Bob Marley And The Wailers, Island ☆ ☆ ☆
87	75	7	CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆
88	—	1	RECKLESS, Bryan Adams, A&M AMA5013
89	96	17	WINNER IN YOU, Patti LaBelle, MCA ☆
90	85	38	LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆
91	99	3	PURPLE RAIN, Prince And The Revolution, Warner Bros ☆
92	84	12	BRING ON THE NIGHT, Sting, A&M □
93	72	9	EAT 'EM AND SMILE, David Lee Roth, Warner Bros
94	—	1	JENNIFER RUSH, Jennifer Rush, CBS CBS26488 ☆
95	92	2	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
96	—	1	HIPSWAY, Hipsway, Mercury MERH85
97	—	1	MAKING MOVIES, Dire Straits, Vertigo 6359034 ☆ ☆
98	89	5	STOP MAKING SENSE, Talking Heads, EMI □
99	74	6	FLAUNT IT, Sigue Sigue Sputnik, Parlophone
100	—	1	GREATEST HITS, Marvin Gaye, Telstar STAR2234 □

☆☆☆ Triple Platinum (900,000 sales) ☆☆☆ Double Platinum (600,000 sales) ☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)

## MUSIC VIDEO

1	1	WHAM! IN CHINA, Wham!, CBS/Fox
2	2	ALCHEMY LIVE, Dire Straits, Channel 5
3	3	BROTHERS IN ARMS — THE VIDEOSINGLES, Dire Straits, Polygram
4	4	VIDEO EP, Freddie Mercury, PMI
5	6	THE VIRGIN TOUR, Madonna, WEA Music
6	6	THE VIDEO, Wham!, CBS/Fox
7	5	LIVE IN RIO, Queen, PMI
8	16	GREATEST FLIX, Queen, PMI
9	11	GREATEST HITS, Bucks Fizz, RCA/Columbia
10	12	STARING AT THE SEA — THE IMAGES, the Cure, Palace
11	14	1982 — 1986 THE VIDEOS, Marillion, PMI
12	10	THE VIDEOSINGLES, Level 42, Polygram
13	17	LUXURY OF LIFE VIDEO SELECTION, Five Star, RCA/Columbia
14	9	THE HAIR OF THE HOUND, Kate Bush, PMI
15	—	PUMPED FULL OF DRUGS, New Order, Ikon
16	20	THE SINGLE FILE, Kate Bush, PMI
17	13	"UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
18	19	TONIGHT HE'S YOURS, Rod Stewart, Channel 5
19	18	NO TICKET REQUIRED, Phil Collins, WEA Music
20	7	WAKE, Sisters Of Mercy, Polygram

Compiled by Spotlight Research

## COMPACT DISCS

1	—	DANCING ON THE CEILING, Lionel Richie, Motown
2	1	TRUE BLUE, Madonna, Sire

3	4	A KIND OF MAGIC, Queen, EMI
4	2	THE FINAL, Wham!, Epic
5	3	INTO THE LIGHT, Chris De Burgh, A&M
6	—	RENDEZVOUS, Jean Michel Jarre, Polydor
7	9	RIPTIDE, Robert Palmer, Island
8	6	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
9	7	SO, Peter Gabriel, Virgin
10	13	BACK IN THE HIGH LIFE, Steve Winwood, Island
11	11	QUEEN GREATEST HITS, Queen, EMI
12	5	REVENGE, Eurythmics, RCA
13	10	PICTURE BOOK, Simply Red, Elektra
14	—	EVERY BEAT OF MY HEART, Rod Stewart, Warner Brothers
15	8	INVISIBLE TOUCH, Genesis, Charisma/Virgin
16	12	STREET LIFE, Bryan Ferry/Roxy Music, EG/Polydor
17	15	MOONLIGHT SHADOWS, Shadows, Polydor
18	—	OXYGENE, Jean Michel Jarre, Polydor
19	14	NO JACKET REQUIRED, Phil Collins, Virgin
20	—	LOVE OVER GOLD, Dire Straits, Vertigo

Compiled by Spotlight Research

## T W E L V E I N C H

1	3	DON'T LEAVE ME THIS WAY, Communards, London
2	1	WE DON'T HAVE TO . . ., Jermaine Stewart, 10 Records
3	10	HOLIDAY RAP, MC Miker G and DeeJay Sven, Debut
4	2	RAGE HARD, Frankie Goes To Hollywood, ZTT
5	6	LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International
6	4	I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue
7	17	WORD UP, Cameo, Club
8	—	WALK THIS WAY, Run DMC, London/Polygram/POL
9	8	WHEN I THINK OF YOU, Janet Jackson, A&M
10	7	HUMAN, Human League, Virgin
11	—	RUMORS, Timex Social Club, Cooltempo/Chrysalis/POL
12	5	AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Boiling Point
13	9	BROTHER LOUIE, Modern Talking, RCA
14	11	GLORY OF LOVE, Peter Cetera, Full Moon
15	—	(I JUST) DIED IN YOUR ARMS, Cutting Crew, Siren/Virgin/EMI
16	20	YOU GIVE LOVE A BAD NAME, Bon Jovi, Vertigo
17	16	THE WAY IT IS, Bruce Hornsby and the Range, RCA
18	13	SO MACHO, Sinitta, Fanfare
19	14	WASTED YEARS, Iron Maiden, EMI
20	—	SWEET FREEDOM, Michael McDonald, MCA/POL

**TOLE**  
**BEST**

**TOY DOLLS**

the new album

W/E SEPTEMBER 13, 1986

EUROBEAT  
REGGAE  
INDIE SINGLES  
INDIE ALBUMS

# CHARTS

## EUROBEAT

- 1 7 **NO MAN'S LAND**, Seventh Avenue, Record Shack 12in
- 2 1 **LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in
- 3 3 **KNOCK ME SENSELESS**, Eastbound Expressway, Passion 12in white label
- 4 12 **DON'T LEAVE ME THIS WAY**, The Communards, London 12in
- 5 6 **LANDSLIDE**, Croisette, Passion 12in
- 6 2 **QU'EST-QUE C'EST?**, Splash, Rocket 12in
- 7 4 **YOU'RE GONNA SUFFER**, Bertice Reading, Sublime 12in white label
- 8 17 **LOVE IN THE SHADOWS (REMIX)**, E.G. Daily, US A&M 12in
- 9 5 **ON THE HOUSE**, Midnight Sunrise, Crossover 12in
- 10 8 **MORE THAN PHYSICAL**, Bananarama, London 12in
- 11 13 **AMERICAN LOVE**, Rose Laurens, German WEA 12in
- 12 9 **WALK IN MY SHOES**, Hazell Dean, Dutch EMI 12in
- 13 16 **TWO OF HEARTS (EUROPEAN DANCE MIX)**, Stacey Q, Atlantic 12in
- 14 — **APPLAUSE**, Angie Gold, Passion 12in white label
- 15 15 **DOWN AND COUNTING**, Claudja Barry, US Epic 12in
- 16 22 **RUN TO ME**, Tracy Spencer, CBS 12in
- 17 10 **SPIES**, Jesse's Gang featuring Ronnie, US Jes Say Records 12in
- 18 11 **(I WANT TO GO TO) CHICAGO**, R.T. & The Rockmen Unlimited, US Criminal Records 12in
- 19 14 **CRAZY**, Arrogance, US DJ International Records 12in
- 20 18 **YOUR LOVE IS ALL I NEED**, Carol Hahn, US Wide Angle 12in
- 21 re **MALE STRIPPER (UK REMIX)**, Man 2 Man meet Man Parrish, Bolts Records 12in
- 22 — **JUNGLE BEAT**, Digital Emotion, Dutch Break 12in
- 23 23 **SEX SYMBOL**, Man 2 Man, US Recca 12in
- 24 19 **HOW MANY HEARTS**, Evelyn Thomas, Record Shack 12in
- 25 21 **DON'T YOU TRY IT**, Raww, Debut 12in
- 26 20 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in
- 27 25 **I NEED A LOVER TONIGHT**, Caren Cole, Passion 12in
- 28 re **CAN'T LIVE WITHOUT YOUR LOVE (REMIX)**, Suzy, Atlantic 12in
- 29 re **MUSIC THAT YOU CAN DANCE TO**, Sparks, US Curb 12in
- 30= 27 **DOWN DOWN ROMEO**, Meccano, German Ariola 12in
- 30= 29 **I FEAR THE NIGHT**, Tyree, US Underground 12in

Compiled by Alan Jones/James Hamilton

## REGGAE

- 1 1 **I WANT TO WAKE UP WITH YOU**, Boris Gardiner, Revue
- 2 2 **DEAR BOOPSIE**, Pam Hall, Blue Mountain
- 3 4 **BORN FREE**, Winsome, Fine Style
- 4 3 **SHU BEEN**, Frankie Paul, Pioneer International
- 5 5 **THE ORIGINAL BANG A RANG**, Nitty Gritty, Jammy's
- 6 7 **MAGIC FEELING**, Michael Gordon, Fine Style
- 7 16 **HARD DRUGS**, Gregory Isaacs, Tappa
- 8 10 **GREETINGS**, Half Pint, Powerhouse
- 9 17 **LET ME DOWN EASY**, Marvin James, Hot Vinyl
- 10 9 **LOVELY FEELING**, Dennis Brown, Blue Mountain
- 11 6 **BE MY LADY**, Peter Hunningale, Street Vibes
- 12 15 **SIXTH STREET**, Jock Wilson, Uptempo
- 13 14 **MISERABLE WOMAN**, Freddie McGregor, Greensleeves
- 14 20 **OPEN THE DOOR/WHAT A SMILE**, Ken Boothe, Blue Mountain
- 15 8 **PUSH COMES TO SHOVE**, Freddie McGregor, Real Authentic Sound
- 16 19 **ORIGINAL LOVE ME/SENSI MAN ROCK**, Little Howie/Earl Anthony, Back To Africa
- 17 — **MAN SHORTAGE**, Lovindeer, Thunderbolt
- 18 — **YOU WAKE UP WITH ME**, Jennifer Romeo, Pioneer
- 19 18 **TROUBLE AGAIN**, King Kong, Greensleeves
- 20 12 **SMILE**, Audrey Hall, Germain
- 21 — **THIS IS REGGAE MUSIC**, Administrators, Groove
- 22 — **REGGAE SENSATION**, Sonnie, Chartbound
- 23 13 **TUNE IN**, Cocoa Tea, Jammy's
- 24 11 **MILITANCY**, Papa Levi, Jah Tubbs
- 25 21 **AFRICA**, Axeman, Fashion
- 26 22 **IN THE SPRINGTIME**, Maxi Priest, 10
- 27 25 **LEAVE PEOPLE BUSINESS ALONE**, Admiral Tebbett, Techniques
- 28 26 **BOOPS**, Supercat, Technique
- 29 29 **YOU LICK ME FIRST**, Sugar Minott, Live And Love
- 30 28 **ROCK THIS YAH MUSIC**, Undivided Roots, Entente

Compiled by Spotlight Research

## INDIE SINGLES

- 1 1 **A QUESTION OF TIME**, Depeche Mode, Mute
- 2 3 **PANIC**, the Smiths, Rough Trade
- 3 2 **TOKYO STORM WARNING (PART 1)**, Elvis Costello, Imp/Demon
- 4 4 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
- 5 6 **HEARD IT ALL**, Bodines, Creation
- 6 14 **WILD CHILD**, Zodiac Mindwarp and the Love Reaction, Food
- 7 11 **I'M ON FIRE**, the Guana Batz, ID
- 8 24 **LIKE AN ANGEL**, the Mighty Lemon Drops, Dreamworld
- 9 10 **THIS BOY CAN WAIT**, the Wedding Present, Reception
- 10 7 **HEART FULL OF SOUL**, Ghost Dance, Karbon
- 11 8 **GIMME GIMME GIMME (A MAN AFTER MIDNIGHT)**, Leather Nun, Wire
- 12 9 **SERPENT'S KISS**, the Mission, Chapter 22
- 13 5 **THE LAST BULLET IN THE GUN**, Terry And Gerry, Intape
- 14 25 **MORNING SIR**, Bogshed, Help Yourself
- 15 16 **BLUE MONDAY**, New Order, Factory
- 16 — **IMAGES OF FIRE**, Fatal Charm, Native
- 17 13 **HAPPY HOUR**, the Housemartins, Go! Discs
- 18 — **ALMOST PRAYED**, Weather Prophets, Creation
- 19 12 **BETTER DEAD THAN WED**, Class War, Mortarhate
- 20 29 **BABY'S ON FIRE**, the Creepers and Marc Riley, Intape
- 21 22 **THE SINGER**, Nick Cave and the Bad Seeds, Mute
- 22 — **WHOLE WIDE WORLD**, the Soup Dragons, Subway
- 23 21 **TRUMPTON RIOTS**, Half Man Half Biscuit, Probe Plus
- 24 18 **PRIME MOVER**, Leather Nun, Wire
- 25 28 **BOOKS ON THE BONFIRE**, the Bolshoi, Beggars Banquet
- 26 30 **RUNAWAY**, Luis Cardenas, Consolidated Allied
- 27 26 **CRYSTAL CRESCENT**, Primal Scream, Creation
- 28 17 **I'M SNIFFING WITH YOU HOO**, Pop Will Eat Itself, Desperate
- 29 — **TRUCK TRAIN TRACTOR**, the Pastels, Glass
- 30 — **E102/SAD**, BMX Bandits, 53rd & 3rd

Compiled by Spotlight Research

INDIE SINGLES 25



## INDIE ALBUMS

- 1 1 **KICKING AGAINST THE PRICKS**, Nick Cave and the Bad Seeds, Mute
- 2 — **THE UNGOVERNABLE FORCE**, Conflict, Mortarhate
- 3 2 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
- 4 4 **LONDON O HULL 4**, the Housemartins, Go! Discs
- 5 3 **WATCH YOUR STEP**, Ted Hawkins, Gull
- 6 5 **HIGH PRIEST OF LOVE**, Zodiac Mindwarp and the Love Reaction, Food
- 7 22 **BLACK CELEBRATION**, Depeche Mode, Mute
- 8 11 **THUNDERHEAD**, the Janitors, Intape
- 9 8 **CLOCKWORK**, Frenzy, ID
- 10 7 **GIFT**, the Sisterhood, Merciful Release
- 11 10 **IN SICKNESS AND IN HEALTH**, Demented Are Go, ID
- 12 13 **STEP ON IT**, Bogshed, Help Yourself
- 13 6 **GIANT**, the Woodentops, Rough Trade
- 14 16 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
- 15 9 **MAJOR MALFUNCTION**, Keith Le Blanc, World
- 16 24 **BEST BEFORE 1984**, Crass, Crass
- 17 21 **DISCOVER**, Gene Loves Jezebel, Beggars Banquet
- 18 23 **UNCARVED BLOCK**, Flux, One Little Indian
- 19 19 **ONLY STUPID BASTARDS HELP EMI**, Conflict, Model Army
- 20 12 **VICTORIALAND**, Cocteau Twins, 4AD
- 21 17 **A DATE WITH ELVIS**, the Cramps, Big Beat
- 22 14 **RUM SODOMY AND THE LASH**, the Pogues, Stiff
- 23 25 **EVOL**, Sonic Youth, Blast First
- 24 20 **MANIC POP THRILL**, That Petrol Emotion, Demon
- 25 15 **BORN SANDY DEVOTIONAL**, the Triffids, Hot
- 26 — **THE ROCKY HORROR PICTURE SHOW**, Original Soundtrack, Pacific
- 27 26 **CONTENDERS**, Easterhouse, Rough Trade
- 28 18 **SLOW DEATH (MINI LP)**, Leather Nun, Wire
- 29 27 **TWO KAN GURU**, Big Flame, Ron Johnson
- 30 30 **OUT OF MY WAY**, Meat Puppets, SST

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# The Ward Brothers

debut 7" & 12" single

## Easy Prey (for someone like you)

siren 33/33-12



The startling  
first installment.

The denouement  
comes with their album  
released in October.

Partake of  
'Madness Of It All.'



The  
ESSENTIAL  
Barnsley Chopper!

# A L A N J O N E S ' CHART FILE

● **Prince's** triumphant visit to Britain certainly stimulated interest in the diminutive superstar, not least from readers of this column, many of whom wrote to request details of his chart career to date. Understandably, considering he has had 10 hit singles in the last two years, many have lost track of his hits. So here, for all fans of the enigmatic little chap, are full details of his chart career to date.

## S I N G L E S

TITLE	Date entered chart	Highest position	Weeks in chart
1 I Wanna Be Your Laver	19 Jan 1980	41	3
2 1999	29 Jan 1983	25	7
3 Little Red Corvette	30 Apr 1983	54	8
4 When Doves Cry	30 Jun 1984	4	15
5 Purple Rain	22 Sep 1984	8	9
6 I Would Die 4 U	8 Dec 1984	58	6
7 1999/Little Red Corvette	19 Jan 1985	2	10
8 Let's Go Crazy/ Take Me With You	23 Feb 1985	7	9
9 Paisley Park	25 May 1985	18	10
10 Raspberry Beret	27 Jul 1985	25	8
11 Pop Life	26 Oct 1985	60	2
12 Kiss	8 Mar 1986	6	9
13 Mountains	14 Jun 1986	45	4
14 Girls And Boys	16 Aug 1986	11	4*

## A L B U M S

1 Purple Rain	21 Jul 1984	7	65*
2 1999	8 Sep 1984	30	21
3 Around The World In A Day	4 May 1985	5	20
4 Parade	12 Apr 1986	4	17*

Up to and including 6 Sept 1986. \* indicates title still charted.

● Of the first 100 singles to appear in the top 10 this year, more than half were by British acts. Homegrown talent accounted for 58 per cent of the total, the balance being made up by 31 American records and 11 from other countries.

British acts bested the Yanks in every category, with the solitary exception of female soloists, where Americans outranked our indigenous ladies by 11 to 7. With **Nana Mouskouri** (Greece) and **Audrey Hall** (Jamaica) also figuring in the top 10, female solo stars accounted for an unusually high 20 per cent of all top 10 hits between January and August. This figure compares favourably with the 26 per cent of



● **PRINCE:** a small but perfectly-formed chart career

chart action grabbed by male soloists. Groups made up the remainder of the total.

Surprisingly few acts have had more than one top 10 hit this year; a total of 85 acts contributed to the first 100 hits. **Madonna** alone has had four top 10 hits in 1986, one of them a 'hangover' from 1985.

Only six per cent of the total is made up by black British acts, but predictably, black Americans outnumber their white compatriots by 17 to 14.

Finally, the only instrumental top 10 hit of 1986 is **Duane Eddy and the Art Of Noise's** 'Peter Gunn'.

● 'Papa Don't Preach' took sales of Madonna's first 12 British hits way over the four million mark in just two and a half years. Of all the Eighties' chart acts, only **Adam Ant** has compiled his first dozen hits more rapidly.

Less than two years elapsed between Adam's first hit 'King Of The Wild Frontier' and his 12th, 'Goody Two Shoes'. Adam's dash to the dozen was hastened by the fact that earlier flops became hits once he had established himself. Madonna, on the other hand, scored a hit with her very first release and maintains a 100 per cent strike record. The fastest dozen hits ever achieved were the first 12 of **Elvis Presley's** career, which were amassed in just 14 months.

**Connie Francis** is the only woman to register 12 hits more quickly than Madonna, but only five of hers made the top 10, compared to 11 of Madonna's. Apart from Madonna, the only other women solo stars to hit the top 10 on more than 10 occasions are **Diana Ross**, who did so 13 times between 1970 and 1986, **Shirley Bassey** (12 times, 1957-1973) and **Cilla Black** (11 times, 1964-1971).

## I N B R I E F

● Rumours abound that, following its enormous success in America, **the Beatles'** version of 'Twist And Shout' may be issued as a single for the first time in Britain... **David Bowie's** 'John I'm Only Dancing' is currently available in two remakes — **Frankie Goes To Hollywood** give it a lacklustre update on the 12-inch of 'Rage Hard', and **the Chameleons** give an equally disappointing reading on the flip of their new single, 'Swamp Thing'... Chartfile's favourite eccentrics **Gadfly** have two new records out in America. The first, a single, is the aptly named 'Speaking In Tongues' wherein Little Randy Gadfly gets to sing a phrase in each of 46 languages. Randy describes it as a "heavy metal/reggae/swing/folk ballad with classical pretensions"!!!! The Texan group's other newie is a country album entitled 'Ain't That The Truth'. It includes some of the worst country songs ever written, amongst them 'Drop Kick Me Jesus (Through The Goalposts of Life)', 'I'd Rather Have A Full Bottle In Front Of Me (Than A Full Frontal Lobotomy)', 'You're The Reason Our Kids Are Ugly' and 'Eight Seconds', which is both the title and duration of a track with the lyrics "This is the shortest country song of all-time."... 'A Question Of Time' is **Depeche Mode's** 17th hit...

## CHARTFILE USA

● **Berlin's** 'Take My Breath Away' edges up to number one this week in an increasingly competitive US singles

# BIG COUNTRY

7 Inch

ONE GREAT THING

New Mix

SONG OF THE SOUTH

Specially Recorded New Track

12 Inch

ONE GREAT THING  
(THE BOSTON MIX)

New Extended Version

chart which has already had 22 leaders this year.

Berlin's previous biggest hit was 1984's 'No More Words', which peaked at number 23. The Los Angeles group's current chart topper was written by **Giorgio Moroder** and **T Whitlock**, who narrowly missed out on a number one hit a few weeks ago, when **Kenny Loggins'** recording of their song 'Danger Zone' reached number two. Both songs are from the soundtrack of the film 'Top Gun', as are Loggins' follow-up hit 'Playing With The Boys' — bulleted at number 60 — and **Loverboy's** 'Heaven In Your Eyes', which advances smartly from number 30 to number 25.

'Take My Breath Away' is the first number one of lyricist Whitlock's career, but the third composed by Moroder. The 45-year-old Italian's previous number ones were also film songs — **Blondie's** 'Call Me' (lyrics by **Debbie Harry**) was featured in 'American Gigolo' in 1980. Three years later Moroder's collaboration with **Irene Cara** and **Keith Forsey**, 'Flashdance ... What A Feeling' was a smash for Cara, as was the 'Flashdance' movie for which it was penned. Both records spent six weeks at number one, and both were produced by Moroder alone, as was 'Take My Breath Away'.

Moroder also produced three earlier number ones for **Donna Summer** — 'MacArthur Park', 'Hot Stuff' and 'Bad Girls' — in association with **Pete Bellotte**. He played no part in writing any of the songs. Note: 'No More Tears (Enough Is Enough)' was produced by **Gary Klein**. Moroder was credited as executive producer, but the credit is only a courtesy, since he was not involved in putting the record together.

Berlin's success put an end to **Bananarama's** reign atop the US singles chart after just one week. Their re-make of the old **Shocking Blue** number one 'Venus' was the first ever US number one by a British girl group, and the first by a girl group of any nationality since **the Emotions** topped with 'Best Of My Love' in 1977.

'Venus' is the fourth song in the rock era to reach number one in two versions, emulating the achievements of **Gerry Goffin** and **Carole King's** 'Go Away Little Girl' (number one for **Bobby Vee** in 1963, and **Donny Osmond** in 1971), the same writers' 'Locomotion', which did the business for **Little Eva** in 1962 and **Grand Funk** in 1974; and the **Brian Holland**, **Robert Bateman**, **William Garrett** and **Georgia Dobbins** composition 'Please Mr Postman', a topper for **the Marvelettes** in 1961 and for **the Carpenters** 14 years later. Written by Shocking Blue's **Robbie Van Leeuwen**, 'Venus' also formed part — the introductory eight seconds — of **Stars On 45's** 'Medley', a number one in 1981.

● True to form, **Randy Crawford's** excellent 'Abstract Emotions' album was a smaller hit in her native America than in Britain — though it had very little to beat. Here it peaked at number 78; in America its highest placing was exactly 100 notches lower.

Randy has made the US charts with four other albums, and in all cases they fared markedly less well than in Britain. 1980's 'Now We May Begin Again' was number 180 in America, number 10 here. It was followed by 'Secret Combination' (number 71 in America, number



Photo by LFI

● **RANDY CRAWFORD:** never had a pop hit of her own in America

two in Britain), 'Windsong' (number 48 in America, number seven in Britain) and 'Nightline' (number 164 in America, number 37 in Britain). Randy's UK album chart career is completed by the K-Tel compilation 'Miss Randy Crawford — The Greatest Hits', which reached number 10. The album was not released in America, where she's never had a pop hit of her own, though **the Crusaders'** 'Street Life', on which she sings lead, did make the chart.

● Bouncing back into the top 20 with 'Man Size Love' are **Klymaxx**. They reached number five in January with 'I Miss You', but slumped badly with their next single 'The Men All Pause', which reached a barely respectable number 80.

'Man Size Love' was written by **Rod Temperton**, who also penned **Michael McDonald's** hot 'Sweet Freedom', which holds at number seven this week. Temperton is the only writer with two songs in the top 20 at present.

● Past and present members of **Genesis** are currently exerting a lot of influence on the US singles chart. A couple of weeks ago, no less than eight of the top 100 singles had some connection with the group.

Former lead singer **Peter Gabriel** led the way with two hits — 'Sledgehammer' and 'In Your Eyes'. Guitarist **Mike Rutherford's** **Mike & The Mechanics** were listed with 'Taken In'. Erstwhile member **Steve Hackett** is part of **GTR**, charting with 'The Hunter'.

**Phil Collins** drums on **Tina Turner's** 'Typical Male', and plays on **Howard Jones'** 'No One Is To Blame'. Genesis itself — Collins, Rutherford and **Tony Banks** — appears in the chart with two hits — 'Invisible Touch' and 'Throwing It All Away'.

● US BRIEFS: **Run-DMC's** 'Walk This Way' is the first rap record to make the US top 40 since the **Sugarhill Gang's** 'Rappers Delight' peaked at number 36 in 1980 ... **Timex Social Club's** 'Rumors' has topped a million sales on 7-inch and 12-inch combined. Ditto **Janet Jackson's** 'Nasty'. Unfortunately, neither record will qualify for a platinum disc unless they reach a million in one format alone. 'Rumors' may do so, but Jackson's hit won't. It has sold 700,000 on 7-inch, and 350,000 on 12-inch but has practically fulfilled its sales potential ... The older woman has never had it so good in the top thirty. The current chart includes 43-year-old **Patti LaBelle**, 47-year-old **Tina Turner** and, in a duet with **Carl Anderson**, 39-year-old actress **Gloria Loring** ... 'Miami Vice' star **Don Johnson**, whose 'Heartbeat' is pulsing ever faster, helped to write several **Allman Brothers** songs in the Seventies ... 'Words Get In The Way' is **Miami Sound Machine's** third top 10 hit in a row. 'Conga' reached number 10 in January, and 'Bad Boy' peaked at number eight in May ... A double bill featuring Sixties sensations **the Monkees** and **Herman's Hermits** recently attracted 23,699 fans at Wisconsin State Fair. Receipts topped \$250,000...

Double 7 Inch Edition Also Features

THE TEXAS TAPES - Part I

CHANCE & PORROHMAN

Live Versions

12 Inch

TRUE BELIEVERS BIG COUNTRY 1986 ALMANAC EDITION



**BIG  
COUNTRY**

W/E SEPT 13, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

# CHARTS

## U S S I N G L E S

- |    |    |   |
|----|----|---|
| 1  | 2  | TAKE MY BREATH AWAY, Berlin, Columbia                               |
| 2  | 4  | DANCING ON THE CEILING, Lionel Richie, Motown                       |
| 3  | 6  | STUCK WITH YOU, Huey Lewis and the News, Chrysalis                  |
| 4  | 5  | FRIENDS AND LOVERS, Carl Anderson and Gloria Loring, Carrere        |
| 5  | 1  | VENUS, Bananarama, London   |
| 6  | 3  | HIGHER LOVE, Steve Winwood, Island                                  |
| 7  | 7  | SWEET FREEDOM, Michael McDonald, MCA                                |
| 8  | 8  | WORDS GET IN THE WAY, Miami Sound Machine, Epic                     |
| 9  | 10 | WALK THIS WAY, Run-DMC, Profile                                     |
| 10 | 11 | BABY LOVE, Regina, Atlantic   |
| 11 | 13 | DON'T FORGET ME (WHEN I'M GONE), Glass Tiger, Manhattan/EMI-America |
| 12 | 14 | DREAMTIME, Daryl Hall, RCA  |
| 13 | 15 | LOVE ZONE, Billy Ocean, Jive  |
| 14 | 9  | PAPA DON'T PREACH, Madonna, Sire                                    |
| 15 | 16 | MAN SIZE LOVE (FROM 'RUNNING SCARED'), Klymaxx, MCA                 |
| 16 | 17 | THE CAPTAIN OF HER HEART, Double, A&M                               |
| 17 | 22 | TWO OF HEARTS, Stacey Q, Atlantic                                   |
| 18 | 24 | WHEN I THINK OF YOU, Janet Jackson, A&M                             |
| 19 | 12 | RUMORS, Timex Social Club, J&J                                      |
| 20 | 25 | THROWING IT ALL AWAY, Genesis, Atlantic                             |
| 21 | 26 | PRESS, Paul McCartney, Capitol                                      |
| 22 | 19 | YANKEE ROSE, David Lee Roth, Warner Brothers                        |
| 23 | 28 | MISSIONARY MAN, Eurythmics, RCA                                     |
| 24 | 18 | GLORY OF LOVE, Peter Dinklage, Warner Bros                          |
| 25 | 30 | HEAVEN IN YOUR EYES, Loverboy, Columbia                             |
| 26 | 31 | ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia     |
| 27 | 39 | TYPICAL MALE, Tina Turner, Capitol                                  |
| 28 | 33 | LOVE WALKS IN, Van Halen, Warner Brothers                           |
| 29 | 32 | TWIST AND SHOUT, the Beatles, Capitol                               |
| 30 | 36 | HEARTBEAT, Don Johnson, Epic  |
| 31 | 20 | MAD ABOUT YOU, Belinda Carlisle, IRS                                |
| 32 | 34 | MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra                 |
| 33 | 37 | A MATTER OF TRUST, Billy Joel, Columbia                             |
| 34 | 21 | WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista     |
| 35 | 41 | SWEET LOVE, Anita Baker, Elektra                                    |
| 36 | 23 | THAT WAS THEN, THIS IS NOW, the Monkees, Arista                     |
| 37 | 40 | POINT OF NO RETURN, Nu Shooz, Atlantic                              |
| 38 | 43 | I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island                 |
| 39 | 35 | VELCRO FLY, ZZ Top, Warner Brothers                                 |
| 40 | 44 | TRUE COLORS, Cyndi Lauper, Portrait                                 |
| 41 | 29 | OH PEOPLE, Patti LaBelle, MCA                                       |
| 42 | 49 | EARTH ANGEL, New Edition, MCA                                       |
| 43 | 38 | THE EDGE OF HEAVEN, Wham!, Columbia                                 |
| 44 | 27 | YOU SHOULD BE MINE (THE WOO-WOO SONG), Jeffrey Osborne, A&M         |
| 45 | 48 | LOVE ALWAYS, El DeBarge, Gordy                                      |
| 46 | 61 | GIRL CAN'T HELP IT, Journey, Columbia                               |
| 47 | 52 | AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Polydor          |
| 48 | 62 | PARANOIMIA, the Art Of Noise, China                                 |
| 49 | 53 | SO FAR SO GOOD, Sheena Easton, EMI-America                          |
| 50 | 54 | WRAP IT UP, the Fabulous Thunderbirds, CBS Associated               |
| 51 | 47 | PRIVATE NUMBER, the Jets, MCA                                       |
| 52 | 55 | WHAT DOES IT TAKE, Honeymoon Suite, Warner Brothers                 |
| 53 | 56 | YOU CAN CALL ME AL, Paul Simon, Warner Brothers                     |
| 54 | 59 | NOTHING IN COMMON, Thompson Twins, Arista                           |
| 55 | 58 | IT'S YOU, Bob Seger and the Silver Bullet Band, Capitol             |
| 56 | 64 | TAKE ME HOME TONIGHT, Eddie Money, Columbia                         |
| 57 | 42 | TAKEN IN, Mike And The Mechanics, Atlantic                          |
| 58 | 69 | I'LL BE OVER YOU, Toto, Columbia                                    |
| 59 | 68 | IN YOUR EYES, Peter Gabriel, Geffen                                 |
| 60 | 65 | PLAYING WITH THE BOYS, Kenny Loggins, Columbia                      |

## B U L L E T S

- |    |    |  |
|----|----|--|
| 61 | 66 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor |
| 63 | 71 | ANOTHER HEARTACHE, Rod Stewart, Warner Brothers  |
| 67 | 81 | 25 OR 6 TO 4, Chicago, Warner Brothers           |
| 68 | 74 | GIVE ME THE REASON, Luther Vandross, Epic        |
| 71 | —  | HUMAN, Human League, A&M                         |
| 72 | 80 | LOVE COMES QUICKLY, Pet Shop Boys, EMI-America   |
| 74 | 87 | EMOTION IN MOTION, Ric Ocasek, Geffen            |
| 78 | 83 | SOMEBODY'S OUT THERE, Triumph, MCA               |

- |    |    |  |
|----|----|--|
| 81 | —  | WORD UP, Cameo, Atlanta Artists                  |
| 83 | 93 | YOU GIVE LOVE A BAD NAME, Bon Jovi, Mercury      |
| 86 | 91 | EYE OF THE ZOMBIE, John Fogerty, Warner Brothers |
| 89 | —  | CAN'T WAIT ANOTHER MINUTE, Five Star, RCA        |
| 94 | —  | THE RAIN, Oran "Juice" Jones, Def Jam            |

Compiled by Billboard

## U S A L B U M S

- |    |    |  |
|----|----|--|
| 1  | 1  | TRUE BLUE, Madonna, Sire                                     |
| 2  | 2  | TOP GUN, Soundtrack, Columbia/CBS                            |
| 3  | 3  | BACK IN THE HIGH LIFE, Steve Winwood, Island                 |
| 4  | 5  | RAISING HELL, Run-DMC, Profile                               |
| 5  | 4  | EAT 'EM AND SMILE, David Lee Roth, Warner Brothers           |
| 6  | 6  | INVISIBLE TOUCH, Genesis, Atlantic                           |
| 7  | 11 | DANCING ON THE CEILING, Lionel Richie, Motown                |
| 8  | 9  | THE BRIDGE, Billy Joel, Columbia                             |
| 9  | 7  | SO, Peter Gabriel, Geffen                                    |
| 10 | 8  | CONTROL, Janet Jackson, A&M                                  |
| 11 | 10 | LOVE ZONE, Billy Ocean, Jive                                 |
| 12 | 12 | MUSIC FROM THE EDGE OF HEAVEN, Wham!, Columbia               |
| 13 | 15 | 5150, Van Halen, Warner Brothers                             |
| 14 | 17 | BELINDA CARLISLE, Belinda Carlisle, IRS                      |
| 15 | 16 | REVENGE, Eurythmics, RCA                                     |
| 16 | 13 | WHITNEY HOUSTON, Whitney Houston, Arista                     |
| 17 | 23 | TRUE CONFESSIONS, Bananarama, London                         |
| 18 | 14 | WINNER IN YOU, Patti LaBelle, MCA                            |
| 19 | 18 | LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol   |
| 20 | 19 | PLAY DEEP, the Outfield, Columbia                            |
| 21 | 22 | THEN AND NOW... THE BEST OF THE MONKEES, the Monkees, Arista |
| 22 | 20 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor             |
| 23 | 24 | TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated        |
| 24 | 28 | NIGHT SONGS, Cinderella, Mercury                             |
| 25 | 25 | STRENGTH IN NUMBERS, 38 Special, A&M                         |
| 26 | 21 | RUTHLESS PEOPLE, Soundtrack, Epic                            |
| 27 | 27 | PRIMITIVE LOVE, Miami Sound Machine, Epic                    |
| 28 | 34 | LIFE'S RICH PAGEANT, REM, IRS                                |
| 29 | 29 | SOLITUDE/SOLITAIRE, Peter Dinklage, Warner Brothers          |
| 30 | 30 | KARATE KID PART II, Soundtrack, United Artists               |
| 31 | 31 | EMOTIONAL, Jeffrey Osborne, A&M                              |
| 32 | 32 | FRANTIC ROMANTIC, Jermaine Stewart, Arista                   |
| 33 | 33 | WHO MADE WHO, AC/DC, Atlantic                                |
| 34 | 35 | QUIET RIOT III, Quiet Riot, Pasha                            |
| 35 | 43 | RAPTURE, Anita Baker, Elektra                                |
| 36 | 36 | THE JETS, the Jets, MCA                                      |
| 37 | 26 | GTR, GTR, Arista   |
| 38 | 41 | PICTURE BOOK, Simply Red, Elektra                            |
| 39 | 46 | BLUE, Double, A&M  |
| 40 | 37 | EMERSON, LAKE AND POWELL, Emerson, Lake and Powell, Polydor  |
| 41 | 44 | RIPTIDE, Robert Palmer, Island                               |
| 42 | —  | FORE!, Huey Lewis and the News, Chrysalis                    |
| 43 | 40 | EL DEBARGE, El DeBarge, Gordy                                |
| 44 | 38 | PLEASE, Pet Shop Boys, EMI-America                           |
| 45 | —  | SLIPPERY WHEN WET, Bon Jovi, Mercury                         |
| 46 | 48 | RUNNING SCARED, Soundtrack, MCA                              |
| 47 | —  | THREE HEARTS IN THE HAPPY ENDING MACHINE, Daryl Hall, RCA    |
| 48 | 50 | LIVE, George Thorogood and the Destroyers, EMI-America       |
| 49 | 39 | ROD STEWART, Rod Stewart, Warner Brothers                    |
| 50 | 42 | RAISED ON RADIO, Journey, Columbia                           |

Compiled by Billboard

## D I S C O

- |   |   |  |
|---|---|--|
| 1 | 1 | LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND, Farley 'Jackmaster' Funk featuring Darryl Pardy, London 12in |
| 2 | 2 | WHEN I THINK OF YOU (REMIX), Janet Jackson, A&M 12in   |

US SINGLES 83, ALBUMS 45



3 5 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in  
 4 6 **WORD UP/INSTRUMENTAL**, Cameo, Club 12in  
 5 8 **I CAN PROVE IT**, Phil Fearon, Ensign 12in  
 6 3 **RUMORS/VICIOUS RUMORS/SHEP PETTIBONE REMIXES**, Timex Social Club, Cooltempo 12in  
 7 4 **AUTOMATIC**, Millie Scott, Fourth & Broadway 12in  
 8 10 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, Cooltempo 12in  
 9 26 **HOLIDAY RAP**, M.C. Miker 'G' & DeeJay Sven, Debut 12in  
 10 14 **I WANNA BE WITH YOU**, Maze featuring Frankie Beverly, Capitol 12in  
 11 9 **BURNIN' UP/PIANO DUB**, Michael Jonzun, A&M 12in  
 12 15 **SOWETO (ARTHUR BAKER REMIX)/DUB**, Jeffrey Osborne, A&M 12in  
 13 17 **HUMAN**, Human League, Virgin 12in  
 14 7 **FOOL'S PARADISE (PARADISE MIX)**, Meli'sa Morgan, Capitol 12in  
 15 23 **JUMMP-BACK/CHANT-BACK/LO-LO REGGAE RAP**, Wally Jump Junior & The Criminal Element, Club 12in  
 16 11 **SWEET FREEDOM**, Michael McDonald, MCA Records 12in  
 17 34 **WALK THIS WAY/MY ADIDAS**, Run-D.M.C., London 12in  
 18 13 **EVERYONE A WINNER/DUB/SAD TO SAY GOODBYE**, Zuice, Club 12in  
 19 59 **SHOWING OUT/SYSTEM**, Mel & Kim, Supreme Records 12in  
 20 18 **BREAKING AWAY/SAX VERSION**, Jaki Graham, EMI 12in  
 21 12 **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**, Kenny G, Arista 12in  
 22 19 **DO YOU GET ENOUGH LOVE**, Shirley Jones, Philadelphia Int. 12in  
 23 78 **BACK AND FORTH/SHE'S MINE/CANDY/DON'T BE LONELY/FAST FIERCE & FUNNY/YOU CAN HAVE THE WORLD**, Cameo, US Atlanta Artists LP  
 24 22 **JACK YOUR BODY/DUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in  
 25 20 **SHIVER/TEASER/DID YOU HEAR THUNDER/SECRETS IN THE NIGHT**, George Benson, Warner Bros LP  
 26 16 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in  
 27 42 **I CAN'T LET YOU GO (DETROIT MIX)**, Haywoode, CBS 12in  
 28 28 **SLOWDOWN (DANCIN' DANNY D & GODWIN LOGIE REMIX)/(NICK MARTINELLI REMIX)/DUB VERSION**, Loose Ends, Virgin 12in twin-pack promo  
 29 25 **I'M FOR REAL**, Howard Hewett, Elektra LP  
 30 35 **DON'T YOU TRY IT/DUB**, Raww, Debut 12in  
 31 24 **LOVE CAN'T TURN AROUND (VOCAL REMIX)**, Darryl Pandey/Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in  
 32 65 **FIND THE TIME (MIDNIGHT MIX)**, Five Star, Tent 12in  
 33 29 **GIVE ME YOUR LOVE (EXTENDED VERSION)**, Active Force, A&M 12in  
 34 68 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in  
 35 62 **JACK THE GROOVE**, Raze, US Grove St. 12in  
 36 36 **NEW YORK AFTERNOON/MANHATTAN MORNING**, Mondo Kané/Georgie Fame, Lisson Records 12in  
 37 64 **DEE'S SONG/JOY AND PAIN/BEFORE I LET GO/BACK IN STRIDE**, Maze, US Capitol LP  
 38 43 **GIRLS NIGHT OUT/MOMENTARY VISION/YOUR LOVE IS TAKING OVER**, Cool Notes, Abstract 12in  
 39 49 **I FOUND LOVIN' (STEVE WALSH 'ANTHEM' MIX)/(LONDON BOYS REMIX)**, Fatback, Important Records 12in  
 40 37 **KISSES IN THE MOONLIGHT**, George Benson, Warner Bros 12in  
 41 27 **MIDAS TOUCH (REMIX)**, Midnight Star, US Solar 12in  
 42 57 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in  
 43 38 **NO WAY/INSTRUMENTAL**, Bobbi Humphrey, US Mercury 12in  
 44 21 **(THEY LONG TO BE) CLOSE TO YOU/OUTSIDE IN THE RAIN**, Gwen Guthrie, US Polydor LP  
 45 33 **EXCITE ME**, Carlton, US Infuture 12in  
 46 31 **SAY YOU LOVE ME GIRL**, Breakwater, Arista 12in  
 47 32 **IF YOU WANT ME/SCREAMING AT THE MOON/AIN'T YOU HAD ENOUGH LOVE/LIVING ALL ALONE**, Phyllis Hyman, US Philadelphia International LP  
 48 69 **LE FREAK**, Chic, Atlantic 12in  
 49 56 **SEVENTH HEAVEN/GETTING HOT (LARRY LEVAN REMIXES)**, Gwen Guthrie, 4th + B'way 12in  
 50 — **WE DON'T HAVE TO TAKE OUR CLOTHES OFF**, Jermaine Stewart, Arista 12in  
 51 55 **SUMMERTIME, SUMMERTIME**, Nocera, US Sleeping Bag Records 12in  
 52 39 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax Records 12in  
 53 44 **WE CAN'T GO ON WITHOUT LOVE**, Gil Silverbird, US TC Records 12in  
 54 76 **ON THE HOUSE**, Midnight Sunrise, Crossover 12in  
 55 50 **GOTTA SEE YOU TONIGHT**, Barbara Roy, RCA 12in

DISCO 10.37



56 66 **BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME**, The Incredible Mr Freeze, US Pow Wow 12in/London promo  
 57 63 **ALL BECAUSE OF YOU/GIVE ME UP/NO MORE TEARS**, Beau Williams, US Capitol LP  
 58 41 **HEAVEN IN YOUR ARMS**, R.J.'s Latest Arrival, US Manhattan 12in  
 59 54 **FEELIN' JAMES**, US T.D. Records 12in  
 60 53 **GIRLS & BOYS/EROTIC CITY**, Prince And The Revolution, Paisley Park 12in  
 61 48 **GIRLS AIN'T NOTHING BUT TROUBLE**, Jazz Jeff & Fresh Prince, US Word Records 12in  
 62 84 **OVER AND OVER/SPECULATION**, Colonel Abrams, MCA Records 12in  
 63 25 **STAY/I COMMIT TO LOVE/I GOT 2 GO**, Howard Hewett, Elektra LP  
 64 46 **ERIC B. IS PRESIDENT**, Eric B. featuring Rakim, Cooltempo 12in  
 65 30 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (DANCIN' DANNY D REMIX)/(MARK BERRY MIXES)**, Gwen Guthrie, Boiling Point 12in  
 66 40 **LOVE WILL CONQUER ALL/DON'T STOP/DEEP RIVER WOMAN**, Lionel Richie, Motown LP  
 67 60 **YOU WERE MEANT TO BE MY LADY (NOT MY GIRL) (REMIXES)**, Alexander O'Neal, Tabu 12in  
 68 52 **TO WHOEVER IT MAY CONCERN**, DJ Hollywood, US Spring 12in  
 69 89 **CAN YOU FEEL THE FORCE (JEDI MIX)**, Real Thing, PRT 12in  
 70 51 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in  
 71 70 **RUMOR RAP**, The Vicious Rumor Club, US Musicworks Records 12in  
 72 — **GIVE IT UP OR TURNIT A LOOSE (REMIX)/FUNKY DRUMMER**, James Brown, US Polydor LP  
 73 79 **STRANGEST LOVE AFFAIR (TOWNHOUSE MIX)/(MANOR MIX)**, Carroll Thompson, Virgin 12in promo  
 74 re **HARDCORE JAZZ (J.B. TRAXX)**, Duane And Co, US Dance Mania Records 12in  
 75 45 **HOOKED ON YOU**, Tourist, US Vista Sounds International 12in  
 76 97 **COUNT YOUR BLESSINGS**, Ashford & Simpson, Capitol 12in  
 77 87 **IT'S ALL OVER THE GRAPEVINE**, Steve Mancha, Columbia 12in  
 78 100 **SWEET, SOFT N' LAZY**, Viktor Lazlo, Belgian Miracle! 12in  
 79 72 **YOU KNOW HOW TO LOVE ME**, Phyllis Hyman, Arista 12in  
 80 92 **HOOKED ON YOU**, N.Y. Sensation, 10 Records 12in  
 81 re **DEALIN' WITH LIFE/A FLY GIRL**, Boogie Boys, Capitol 12in  
 82 80 **R U HOT ENOUGH/FREE YOURSELF/MY SPACE**, Virgo, US Trax 12in  
 83 re **SPELL**, Deon Estus, Geffen Records 12in  
 84 88 **YOU DON'T KNOW/DUB MIX**, Tambi, US Electric Ice 12in  
 85 94 **EVERY TIME WE TOUCH**, Loretta Sinclair, CityBeat 12in  
 86 85 **HUNGRY FOR YOUR LOVE**, Hanson & Davis, US Fresh Records 12in  
 87 75 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in/Crossover promo  
 88 re **COAST TO COAST**, Word Of Mouth featuring DJ Cheese, Champion 12in  
 89 73 **SWEET LOVE**, Anita Baker, Elektra 12in  
 90 47 **GODFATHER OF HOUSE**, House People, US Underground 12in  
 91 93 **BREAKING BELLS/BASS MACHINE**, T La Rock, 10 Records 12in  
 92 71 **MOVE**, Farm Boy featuring Darryl Pandey/Etheridge Williams, US DJ Int. Records 12in  
 93 96 **DON'T LET IT BE CRACK**, Clausell, US Easy Street 12in  
 94 61 **YOU'RE MY OCCUPATION**, Chaz Jankel featuring Brenda Jones, A&M 12in  
 95 — **DUM DUM (PART TWO)**, Fresh, US Trax Records 12in  
 96 86 **STAND WITH YOUR MAN/SO MEAN TO ME/BROKEN GLASS**, George Duke, US Elektra LP  
 97 90 **SWEETHEART**, Rainy Davis, US SuperTronics 12in  
 98 58 **LEAVE IT TO THE DRUMS/I'VE GOT IT GOOD**, Tricky Tee, US Sleeping Bag Records 12in  
 99 82 **FIND THE TIME (SHEP PETTIBONE REMIXES)**, Five Star, Tent 12in  
 100 67 **ALWAYS**, James Ingram, Qwest 12in  
 Compiled by James Hamilton/Alan Jones

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**BASSMACHINE**

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# COOLTEMPO

Once more, dance music is a major chart force, and the Cooltempo label's right there in the thick of it, giving street music a fair hearing. Edwin J Bernard investigates, and previews their forthcoming releases



Ask anyone if a few years ago, they'd have thought Chrysalis, with its staple diet of Ultravox, Blondie and Leo Sayer, would become a leading light in dance music, and they'd probably have laughed in your face. They laughed at Pete Edge a couple of years back when he asked if he could form a dance subsidiary, after being bored stiff in their A&R department.

No-one's laughing now, although a lot of Chrysalis executives are smiling and humming the latest hip hop hit to themselves. For Cooltempo is now an unqualified success. With two top 10 pop hits — Doug E Fresh's 'The Show' and The Real Roxanne's '(Bang Zoom) Let's Go Go' — and a whole host of dance and other pop hits, Cooltempo is now a nice little earner.

Twenty four year old Pete Edge came to Chrysalis in 1984 looking for a job on 'Max Headroom', and ended up forming, and almost single-handedly running, Cooltempo. He sits in his small but luxurious office in the bowels of the A&R department, the whole room overshadowed by an enormous sound system which periodically thumps out the hot releases you are going to read about.

Pete actually dislikes the name Cooltempo, but it was imperative that a name be found to create a separate identity from the rock dinosaur that was (and, on the whole, still is) Chrysalis. He's part of the new A&R mentality that has grown up in the past few years as US imports have become hot potential UK hits, and companies like London, Club, Boiling Point, Fourth And Broadway, Malaco Dance and Cooltempo fight it out in the night-clubs of New York, Washington and, most recently, Chicago.

Does Edge have a theory why dance music has suddenly become such a major chart force in the UK?

"Black and dance music is the contemporary music," he asserts. "Ever since the late Seventies, dance music

has had an ever increasing importance in the charts. Now there's all this new technology which sounds best when done in a dance style. So now almost everything has a dance beat, from Duran Duran to whatever..."

I get his point. 'Saturday Night Fever' has a lot to answer for. Discos have become part and parcel of a young lifestyle, and it's only natural that you'd want to buy the music you were dancing to the Saturday before.

Pedge, as he is affectionately known, got very hot under the collar when talking about the old rock and roll mentality that still pervades much of the music industry today. "Like when Richard Skinner said that Cameo had no place in the charts — that's what we're up against." Sure, Skinner and his cronies will be up against the wall come the Revolution, but until then, Pedge has proved him wrong by personally ensuring that lots of dance music hits the charts.

How does Cooltempo work? "Whatever's hot, that's the rule," comes the reply. Then, realising that his answer is a bit vague, he continues. "It started off being a British A&R base and a label that picked up imports." A British A&R base for black music. Now that sounds promising. No discrimination here, it appears. So, who's signed to the label, Pedge?

"Um, Stephen Dante... I can't actually think of anyone else. Actually, we thought we'd be different by signing British acts but we soon discovered there weren't any!

"Stephen has one of the best voices I've ever heard and he deserves as much success as Billy Ocean is having. In fact, he's working on an album now, but people like him are so rare."

This is a bit of an embarrassing situation for Pedge to be in. "It's just that Britain has no real soul tradition," he explains. "We've got so few black people compared to the US, that it's

the law of averages that there's bound to be a lot more talent over there. Plus they've had a longer time to create their own culture."

So the UK artists development stopped at Dante, and Cooltempo joined a select group of UK dance labels vying for that hot import in the Scramble For America. How do you "pick up" a hot record?

"I spend a lot of time over there, checking out what's going on. I'm a sort of A&R man for Europe, if you like. The classic case is someone like Doug E Fresh. He made 'The Show' himself with his own money. He then shops around all the different dance labels in New York and one of them buys it, usually for a very small amount. Then we all try to make a deal with that label for the UK or European rights. Now people are forming relationships with certain labels. I'm working with Select, Sleeping Bag, Reality."

But part of Pete's masterplan is to move one step further ahead, by opening up a New York office so that "instead of picking up the record from the labels, we pick it up directly from the artist."

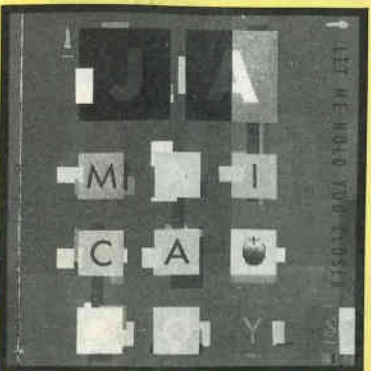
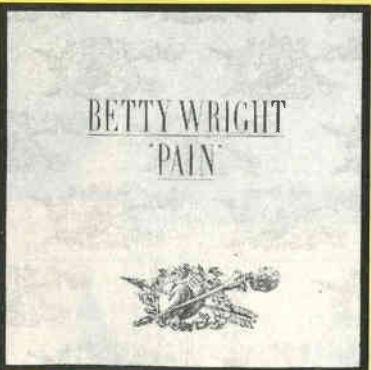
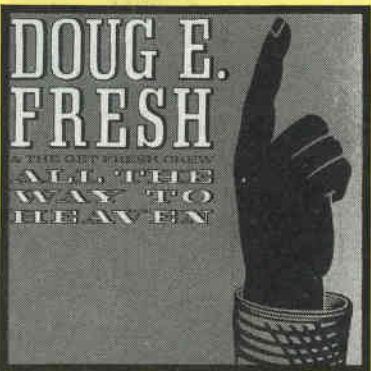
Couldn't all this "picking up" be seen as a little leech-like?

"It's exactly the opposite," retorts Pedge. "We promote records that would never be hits otherwise. We're taking the lead by giving street music a fair hearing."

As you may have gathered, Pedge is a fan of hip hop, "although most people who like soul music in England don't like it". His latest album project, 'Fresh New Beats' reflects his enthusiasm for the only new music of the Eighties, and another part of his masterplan is to be in on the ever developing hip hop movement.

"There seems to be a record with a new dimension in hip hop every six





months, and I intend to release it."

And with the release of the Timex Social Club's 'Rumors', which we both agree is bound to be a top five pop hit, Cooltempo is both making money and keeping its valuable street credi-

bility. "Our basic aim is to run a black music label with a difference. To look at the music that has influenced this generation and take it one stage further. It has to be fashion and trend-orientated, and if that means throw-aways, then fine. I'm not sure if longevity really matters.

"I think the great thing about dance music is that it's exciting. There's no set rules and anything goes."

Just to prove it, here's a rundown of the new four Cooltempo releases: the **Timex Social Club 'Rumors'**: Michael Marshall and friends chant-sing this universally appealing funk record, produced by 23-year-old unknown Jay King. Marshall, 20, is a student at the University Of Southern California, and despite the success of the record — one million records sold so far, number one in the dance and black charts, top 10 US pop — he still aims to be a sports journalist. A definite top five pop hit and number one dance hit in the UK.

**Eric B & Rakim 'Eric B Is President'**: Included on the 'Fresh New Beats' compilation, this also gets a 12 inch only release this week. A massive hip hop import, its simplicity is its appeal. Eric Barrier, 22, has been deejaying in Queens since he was 11, and his hero is Doug E Fresh. He and his pal, 18-year-old William Griffin aka Rakim, are the toast of New York,

where this rap over Eric's cut-up of James Brown's 'Funky President' is one hot record. He's about to start a 40 city tour and plans to visit the UK.

**BB&Q 'I'm A Dreamer'**: Out next week, this is already in the top 10 of the UK disco chart on the strength of import copies. Featuring Curtis Hairston (remember 'I Need Your Loving?') on vocals, Brooklyn, Bronx and Queen's is actually part of the same conglomeration as Fred Petrus' Change, and means there is never really any constant line-up except for writer and producer Kae Williams. Bizarrely, this came out on the Cooltempo-released 'Genie' LP, in the autumn of '85, but did nothing as an album track. Now that it's a Shep Pettibone remixed import favourite, it could even chart. Hypnotically melodic, I'd say.

**Octavia '2 The Limit'**: Like Eric B, brought to Cooltempo by Kenny Beck (the man who wrote Cashflow's 'Mine All Mine' and Fatback's 'I Found Loving'). Octavia, "around 20", is a delightful young lady, who comes from a Broadway background and has more ambition than Alexis Colby. The eighth child, eight years younger than the next child and born in October, it was only natural she should be called the diva-ish Octavia, and even more natural that she should be able to span several octaves. '2 The Limit' was written and produced by her boyfriend, Beck, and is performed with much gusto. Octavia obviously subscribes to the Everything Including The Kitchen Sink theory of singing, as she wails and coos her way through this above average electro funk number.

## COOLTEMPO DISCOGRAPHY

### SINGLES

- COOLX 100 **ARROW** — 'Hot Hot Hot' 23/07/84
- COOLX 101 **PAUL HARDCASTLE** — 'Rain Forest' 10/08/84
- COOLX 102 **PAUL HARDCASTLE** — 'Eat Your Heart Out' 25/10/94
- COOLX 104 **SYLVESTER** — 'Rock The Box' 08/10/84
- COOLX 105 **CUTTY** — 'Naughty Times' 15/10/84
- COOLX 106 **SYLVESTER** — 'Take Me To Heaven' 17/01/85
- COOLX 107 **CHANGE** — 'Let's Go Together' 28/02/85
- COOLX 108 **PUMP BLENDERS** — 'Love Boat' 18/02/85
- COOLX 109 **CHANGE** — 'Oh What A Feeling' 29/04/85
- COOLX 110 **BB&Q** — 'Genie' 19/06/85
- COOLX 111 **CHANGE** 'Mutual Attraction' 27/06/85
- COOLX 112 **BB&Q** — 'Only Minutes Away' 12/08/85
- COOLX 113 **JAMAICA BOYS** — 'Let Me Hold You Closer' 01/08/85
- COOLX 116 **DOUG E FRESH** — 'The Show' 28/10/85
- COOLX 117 **BETTY WRIGHT** — 'Pain' 23/06/86
- COOLX 118 **STEVEN DANTE** — 'Give It Up For Love' 26/03/86
- COOLX 119 **DOUG E FRESH** — 'All The Way To Heaven' 31/07/86
- COOLX 120 **JUNIOR C REACTION** — 'Better Must Come' 27/02/86
- COOLX 121 **LOUIE OXLEY** — 'Go Go Gadget' 15/04/86
- COOLX 123 **THOMAS & TAYLOR** — 'You Can't Blame Love' 02/05/86
- COOLX 124 **THE REAL ROXANNE** — 'Baby Let's Go Go' 05/06/86
- COOLX 125 **JOESKI LOVE** — 'Peewee's Dance' 10/07/86
- COOLX 126 **THE MAIN INGREDIENT** — 'Do Me Right' 24/07/86
- COOLX 127 **THE REAL ROXANNE MEETS PEE WEE HERMAN AND HOWIE'S TEE'D OFF** — (DJ only mix) 25/06/86
- COOLX 128 **UTFO** — 'Kangol And Doc' 17/07/86
- COOLX 129 **ERIC B** — 'Eric B For President' 01/09/86
- COOLX 130 **TIMEX SOCIAL CLUB 'Rumors'** 1/09/86
- COOLX 131 **OCTAVIA** — 'To The Limit' 15/09/86
- COOLX 132 **BB&Q 'I'm A Dreamer'** 8/09/86

### ALBUMS

- SYLVESTER** NOVEMBER '84
- CHANGE** AUGUST '85
- BB&Q** SEPTEMBER '85
- UTFO** JULY '86
- FRESH NEW BEATS** AUGUST '86
- THE SOCIAL CLUB** OCTOBER '86

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\*Hi, this is Sigmund Smallprint here, just to wind you all up and reveal — tee hee — that honest, it is free, but you will have to pay a paltry amount on postage and packing. Bye!!!



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Photo by Patrick Quigly

### ▲ SIMPLY RED, NEW YORK RITZ

With a voice capable of blowing cobwebs off factory chimneys, brave paleskin Mick Hucknall destroyed the myth that soul belongs solely to black Americans.

There was no holding back the tiers of rampant fans, packed into every nook and cranny of the reverberating Ritz. Everyone gazed towards his oddly commanding stage presence; he swung about, constantly flicking back his unruly mop of red hair from his sunburnt face.

A warm rapport was quickly established as Hucknall offered his mike to the crowd to singalonga Red in the choruses. A friendly gesture, yes, but it did rather ruin the songs.

But Simply Red are not a one-man band. The Reds can play rock, soul and blues — from the breezy jazz of 'Sad Old Red', to the runaway pop-rock of 'Look At Me Not' — all with the same moody passion and conviction.

My favourite was 'Heaven', the Talking Heads' song, which Hucknall sang with his eyes closed. Some notes must have been born deep down inside; by the time they left his mouth they were approaching sublimity.

His is a timeless, ageless voice. Simply Red is a classy band which is here to stay.

**Slee Hunt**

### ▲ SALVATION SUNDAY, HEAVEN, LONDON

It was Salvation Sunday's first London outing for a wee while, and their not insubstantial fan club assembled expectantly. Seven assorted bodies ambled on stage. 'Oh no,' I thought, 'another classic case of too much augmentation spoiling the broth'.

A few songs into a shortish set, though, it was promise rather than a shambles which shone through. Joanne Winterbottom is frontperson, presumably firstly by virtue of a stunning voice and secondly for female charm. She peered from behind a sheepdog bob, seemingly a mite unsure of her strengths.

Little was conveyed between songs bar the requisite thank yous. The lack is amply compensated for by what took place during transmission.

Joanne and her husky powerhouse of a voice bring to mind one Chrissie Hynde: a comparison which will probably plague SS's every tentative step towards success.

The forthcoming single 'Cold Grey Eyes' is, according to their PR, Salvation Sunday's moment of 'total weirdness'. A black sheep in trivial popland, perhaps, but one worth persisting with. An irresistible hypnotic swirl of a song.

Also on display were love songs to warm the cockles of stubborn hearts — 'Torn To Pieces' and 'In And Out Of Love' — and pop songs with subversion clever enough to hit rather than miss, such as 'Revelations'.

Sundays were never this interesting before.

**Lesley O'Toole**

LIVE

### ► DWIGHT YOAKAM, HARLESDEN MEAN FIDDLER, LONDON

Six months ago, no-one knew this guy from a hole in the ground. Now, it takes half an hour to get to the bog at the Mean Fiddler, and you can't move for 'yee-hars' and the occasional stetson (sorry — American!). With great songs, great covers and above all a genius guitar player in Pete Anderson — it had to be a great night, and it was.

Dwight's furious with something as he takes the stage, and it's only seconds before he smacks the microphone aside with his guitar, only to score a direct hit on the fiddle player. Things settle down as Dwight and the boys whizz through his 'Guitars, Cadillacs Etc, Etc' LP, and pick the best of the cover versions to place the young man's own songs in wider context. "Tickled you like it," he draws after every song as the crowd goes wild and the band kick into another classic.

Most of the crowd here wouldn't know a Merle Haggard from a Johnny Cash, but Dwight doesn't mind. His music is getting across to a crowd that the Nashville cats could only dream of and, on this showing, his next visit will see him filling venues three times this size. It was one and half hours of superb live music that before, I wouldn't have given you five minutes for.

**Andy Strickland**



Photo by Jayne Houghton

## ■ GOODBYE MR MCKENZIE, THE WAREHOUSE, DUNFERMLINE

A lovelorn voice that projects an inane sensuality, a voice to melt all those sugar hearts. Martin Metcalfe, lead singer with Goodbye Mr McKenzie, sounds undeniably like Neil Diamond. He also has the gift of seduction, enabling him to enrapture the majority of the female part of the audience with a smile.

To start your set with a cover is never a good idea, and to do this successfully the song needs originality in its deliverance. Defiance could lead to rock 'n' roll suicide, even with such a good song as Jacques Brel's 'Amsterdam'.

The band's own songs are hard driven and rafter-rattling in the best of pop traditions, even lurching close to the vast plains of chart territory — and yet that old New Order trait crops up now and then.

Two lovely wee lassies provide background toytown keyboards with the occasional backing vocal, supplied direct from the nasal passages and not from the heart; 'The Rattler' (their latest single) and 'Dirty Rag' are two good little tunes, well arranged and given a free rein to take in a variety of influences. Other songs such as 'This Is The End' lack the same conviction and luxuriant sheen, and produce a pale monotone of mediocrity.

Despite never having encountered Goodbye Mr McKenzie before, I was impressed overall, not by their live performance but by the potential which lies beneath. They have hits, which is half the battle, and they are of the calibre to go further. All that remains to be said is good luck, Mr McKenzie.

David Whitelock

## ■ PIECES OF A DREAM/CHRIS SUTTON, HAMMERSMITH ODEON, LONDON

Chris Sutton is a white boy who wants to sing soul. The jazz-funk session musicians behind him want to play rock. It's a constipated strain to let it all hang out, but Chris sweats his best. The song 'I've Seen It All Before' says everything.

Chris takes a bow, the stage empties and everybody returns from the bar. It's a jazz-funk reunion, the 'funk this, that and the other' T-shirts, the Capris cluttered outside — this is one for the purists.

Pieces Of A Dream can do no wrong, and do everything just right. The familiar jazz-fused instrumentals were pulled and kneaded by James Lloyd's gymnastics on the keyboards. With a technical irreverence, that if you blinked you'd swear you saw three hands, he hammered the keys with complete disregard for the possible.

Bassman Cedric Napoleon confirmed his elevated lead singer status and proceeded to pull his bass to bits, while drummer Curtis Harmon rivetted the rhythmic whirlwind with a crispness that left the jazz shaken but not stirred. Because in bringing the funk to the fore Pieces Of A Dream may have stepped on a few purists' toes, but if they did, it was only because everyone was dancing in the aisles.

John Godfrey

## ▼ EARTHBEAT '86, SEFTON PARK BANDSTAND, LIVERPOOL

Earthbeat '86 brought together local, national and international talent in the picturesque environs of Sefton Park. Saturday got off to a busy start with a pot pourri of bands.

**Vee VV** slipped away, unremarkable and unnoticed, while **Mr Morality** proved outstanding, notably for their incredibly witty lead singer, who himself pronounced that he preferred talking in between to actually singing the songs.

**The Rabid Love Dogs** were spectacularly unspectacular, being a stodgy mix of the Cramps and the Ramones, and Sheffield-based poet and average-wit **Henry Normal** put up with a great deal of considerably less witty abuse from the audience.

**Kantamanto**, an African drum troupe based in Manchester, came as welcome respite from the bands, followed by the spectacularly miserable **Royal Family and the Poor** who are, in fact, one dismal bloke and a lot of backing tapes. Almost as miserable, but not quite as depressing, were **Wrecked Career**, who went on too long, thus losing the patience of the crowd. But their hypnotic, insinuating originality was fine for the first 20 minutes.

The evening came on, and so did **the Beloved**. Perhaps they aren't at their best in the open air, but I fail to see how even a private showing in their mum's living room could make this fairly lifeless, U2-derived bunch sound any more interesting.

Having said that, anything would have been a step up from **Bourbonese Qualk**, a band whose songs, no doubt, have much to say about the effect of industrialisation on the fishing industry in Sweden, but who are quite staggeringly dull and noisy.

So finally, came the Sheffield band **DigVisDrill**. Came and saw and conquered; in spite of the cold and dark, they were nothing short of sensational. A rich, eccentric and theatrical pop band, at times reminiscent of a wacky, Anglicised Talking Heads, this band came as a huge tonic after what had, musically speaking, been a fairly grey day. **DigVisDrill** have the stamp of greatness about them.

Sunday brought an array of predominantly local talent. First up were London-based **M-B High Power**, a lively, politicised reggae group, who were unfortunately followed by **Become The Warrior**, a messy, dismal bunch whose singular lack of redeeming qualities could only make you wonder how much electricity they were wasting.

Moving quickly on to **the Descendants**, a charming and not over-taxing acappella band graced by the presence of Jennifer John. Thence to the much-changed **Ministry Of Love**, whose hard-line combination of hard reggae and the poetry/lyrics of Eugene Lang and Levi Tafari are hardly 'pop', but are certainly popular. And finally the wondrous **Bhundu Boys**, about whom you probably know already.

Alas for the organisers, then came Hurricane Charlie, robbing Monday of the promise shown by Saturday and Sunday. But, the elements aside, Earthbeat '86 can be counted as a triumph.

Dave Sexton



Photo by Steve Wright

● MINISTRY OF LOVE at Earthbeat '86

# NEWS

DIGEST

edited by  
robin smith

● **Bon Jovi** will be touring in November. They'll be playing Sheffield City Hall Monday, November 10, Birmingham Odeon 11, Edinburgh Playhouse 12, Manchester Apollo 14, Newcastle City Hall 15, Hammersmith Odeon 17, 18. Bon Jovi's third album 'Slippery When Wet' will be out on Friday, September 19.

● **Lovebug Starski** follows up 'Amityville' with 'Saturday Night', out this week.

● **New Order** release their single 'State Of The Nation' on Monday, September 15. It's a double A-sided single, and also features 'Shame Of The Nation'.

● **Madonna** releases her single 'True Blue' on Monday, September 15. The flip side is her 1983 classic 'Holiday'.

● **Frankie Goes To Hollywood**, Meat Loaf, the Stranglers and the Alarm, are just a few of the stars who will be featured on a single to raise money for the fight against drugs. The popsters met up in London over the weekend to record a song called 'Live In World', and the single will be released worldwide in October. Money raised will be going to the Phoenix House Charity, to expand their drug rehabilitation programme.

The artists are calling themselves the Anti Smack Project, and they're also planning to release an album.

● **The Icicle Works** release their single 'Who Do You Want For Your Love' on Monday, September 22. Limited editions of the single will be shrinkwrapped with a cassette featuring 'John Geoffrey Muir Shopkeeper' and 'Impossible Three Lovers'.

● **Latin Quarter** will be playing a special concert in aid of Chile at the London Town and Country Club on Thursday, September 18. Money from the concert will be going to the Chile Solidarity Campaign.

● **Andy Rourke** is rumoured to have left the Smiths midway through their American tour, due to disagreements within the band. Rourke's place has been taken by a session musician. This is not the first time Rourke has left the Smiths; earlier this year he was out of the line up for about a month.

As rum went to press the Smiths' record company, Rough Trade, would not confirm the split. "We have nothing to say", said a spokesperson.



■ **THE HOUSEMARTINS** follow up 'Happy Hour' with 'Think For A Minute', out on Monday, September 22. It's a new version of their classic ballad, and the flip side is 'Who Needs The Limelight'. The 12 inch also features 'I Smell Winter', 'Joy Joy Joy' and a human beat box extravaganza entitled 'Rap Around The Clock'.

● **Psychic TV's** Thames' boat trip will now be taking place on Wednesday, September 17 and not September 10. Their gig at the London Town And Country Club has also been moved from September 21 to October 5.

● **Rare** sessions from John Peel's legendary Radio 1 show are now available on 12 inch EPs released by specially formed label Strange Fruit records. The first six releases are **New Order** captured in 1982, **the Damned** (1977), the **Screaming Blue Messiahs** (1984), **Stiff Little Fingers** (1978) **Sudden Sway** (1983) and **Wild Swans** (1982). Four releases are now planned each month.

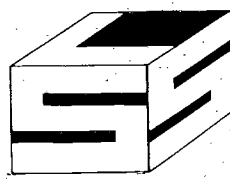
● Heat up some strong coffee, BBC 2 will be screening **Rock Around The Clock** on Saturday, September 20 from 5.20 in the afternoon until 6am the following morning. Among the attractions will be appearances by Cameo, Stan Ridway and Echo And The Bunnymen.

● **OMD** will be touring in October. They'll be playing Birmingham Odeon Tuesday, October 21, Leicester De Montfort Hall 22, Manchester Apollo 23, Bradford St Georges Hall 24, Portsmouth Guildhall 26, Bristol Colston Hall 27, Oxford Apollo 28, Hammersmith Odeon 29, 30, Nottingham Royal Court November 1, Liverpool Empire 2, Edinburgh Playhouse 4, Newcastle City Hall 5.

● **The Chamelons**, who release their album 'Strange Times' this week, have added a date to their tour. They'll be playing Newcastle Riverside on Sunday September 14.

● **New Model Army** release their album 'The Ghost Of Cain' on Monday, September 29. They will also be playing at Chippenham Goldiggers Wednesday, October 8, Coventry Polytechnic 9, Liverpool Royal Court 11, Birmingham Powerhouse 12, Nottingham Rock City 13, Edinburgh Coasters 14, Bradford University 15, Dunstable Queensway Hall 16, Essex University 17, London Town And Country 18, Brighton Coasters 19, Cardiff University 20, Plymouth Woods 21, Manchester Slookies 22.

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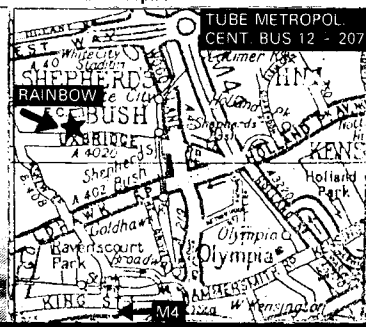

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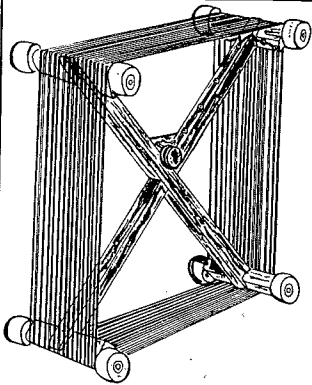
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# BOOMERANG

The Coconuts got tired of Kid Creole and came right back as an independent Eighties' version of the all-girl group. And they know how to say 'lick my nipples' in German, says an excited **Edwin J Bernard**



● L-R: Cheryl, Perri, Adriana

**Boomerang** are three former Coconuts, who left Kid Creole a year ago in order to become "the greatest girl group of all time". Wacky Cheryl Poirier, Swiss clock Adriana Kaegi (formerly Mrs Creole) and British exile Perri Lister, (once a leather-clad Hot Gossipette) dish the dirt on each other, August Darnell (aka Creole) and talk dirty in German, too.

**Why Boomerang?**

Adriana: "We did a song on an unreleased Coconuts' album called 'When Lucy Does The Boomerang', about a young girl doing a dance. We thought it was perfect for us; a boomerang comes right back, is a toy, but can also be used as a weapon."

**Does this mean the end of Kid Creole and the Coconuts?**

Adriana: "No. I've trained some new girls. We left because we were just his puppets."

**Was it dreadful being Coconuts?**

Cheryl: "No it was great. It's just that Mr Darnell wouldn't give up any decision-making."

Adriana: "We got tired of what we were doing and we just weren't rewarded enough."

**Is it true that August Darnell is a megalomaniac?**

Cheryl: "He's a Leo and Leos are king of the jungle. It fits him perfectly."

**Are you feminists?**

Cheryl: "We're feminine feminists. We're working women who expect the same pay and treatment as men, but we show our bodies and we love men too."  
Adriana: "We're in control. We have our

own production company. We choose who we work with and pay them."

**Nancy Culp has said 'Boomerang' is perfect for doing the ironing to. Is it?**

Cheryl: "We never do any ironing. We wear stretch fabric."

**Is Boomerang a Sixties' revivalist group?**

Adriana: "Not at all. It's Eighties' music with a girl group sound."

**Describe Adriana to me, Cheryl**

"She's five feet seven inches and the most beautiful blonde woman I've ever met. She's also single and available. Her diet and beauty secret is that she spends all night in after hours drinking clubs. She's basically an ambitious Swiss clock."

**Describe Cheryl, Adriana**

"She's very talented and ambitious. She got a lot of beatings from Kid Creole — oh, the bruises — and she survived. We're like sisters. We have fist fights and throw shit at each other."

**And Perri?**

Cheryl: "Perri is the coolest. She's brilliant, funny and energetic. She's also threatening me with a knife."

**What are your favourite chat up lines?**

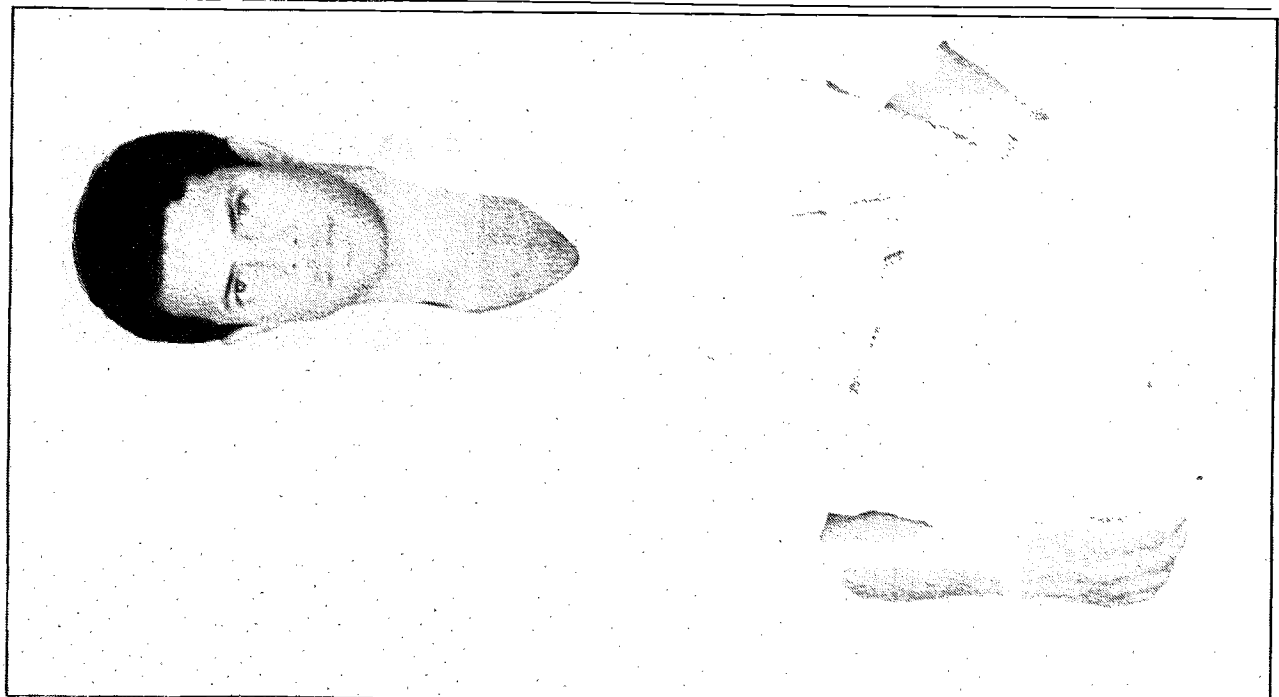
Adriana: "Ich liebe deine wanzigen schwanz." (I love your weird cock.)

Cheryl: "Lick my nipples." (Schlach mi minibrüstswartze.)

Perri: "I've seen more meat on a cheese sandwich!" (In reply to the phrase, 'Whack my carrot, baby'.)

**These girls will go far.**

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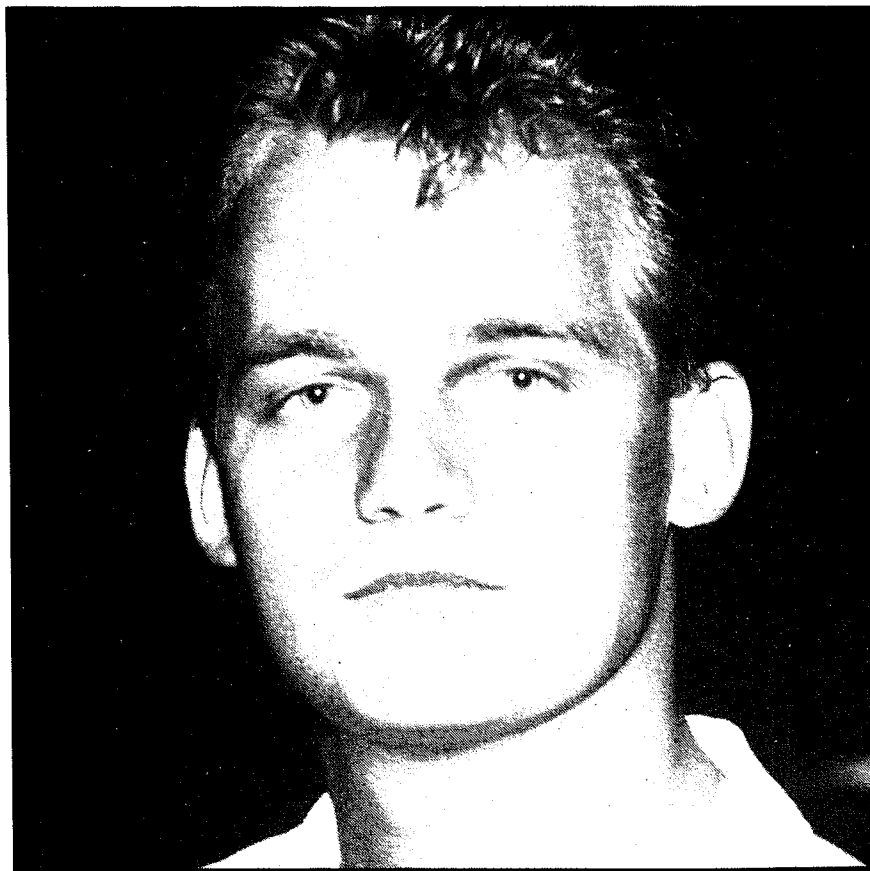
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B P M

## ODDS 'N' BODS

**PAUL HARDCASTLE** has produced the **Disco Aid** charity single, 'Give Give Give', written by **Steve MacIntosh** of **Loose Ends**, with lead vocals by **Sheila Ferguson**, **Jean Carne**, **Jaki Graham**, **Chris Amoo**, **Lenny Henry**, **Kevin Henry**, **Odyssey** and the **Cool Notes**, **Kenny G** on sax, and an **Edwin Starr**-conducted chorus of **Boris Gardiner**, **Aswad**, **Smiley Culture**, **Tippa Irie**, **Phil Fearon & Galaxy**, **Total Contrast**, **Real Thing**, **Sinitta**, **Derek Green**, **Direct Drive**, **Beggar & Co**, **Mel & Kim**, **Masquerade**, **Toyin**, **Judge Dread**, **Keith Henry**, **Dizzi Heights**, **Press The Flesh** — if every DJ buys it the week of release (it won't of course be promoted), we'll see the true chart impact of disco power! ... **London** are issuing **Steve 'Silk' Hurley** 'Jack Your Body', followed by **Marshall Jefferson** 'Move Your Body' (The House Music Anthem), while in the US **J. M. Silk** have signed to **RCA** and **Jessie Saunders** to **Geffen** ... Chicago's **Trax Records** belongs to a pressing plant which merely pays local DJs for their productions to press up in limited quantities purely for the Chicago market alone — a reasonable deal, expect now their pressings are even hotter elsewhere and nobody's under contract ... **Elite Records** here are getting into "house" music now, a stripped down style that should suit **Andy Sojka's** production techniques ideally! ... **Geffen Records** are bringing over **Jessie Saunders**, the **Bang Orchestra**, and "a top Chicago DJ with unknown house tracks" for club gigs next month, including either/or the **Barry Island/Caister** soul weekends ... **Caister**

is back on October 17-19, at the Seashore camp, with **Lonnie Liston Smith** live plus a DJ team including **Martin Collins**, **Graham Gold**, **Jonathon More**, **Chris Dinnis**, **Alex Lowes** (details on 01-886 8141) ... **Radio London's** **Soul Night Out** returns next Thursday (18) with a beachwear party at **HammerSmith Palais** ... Saturday nights have at last returned to normal on **Capital Radio**, with **Phil Allen** back doing the midnight soul show and even **Tony Monson** running down his sales chart again at about 1.45am (Sunday) ... **Froggy** has already split from his own label **Music Of Life Records** over musical differences of opinion, leaving it to **Simon Harris** and fellow directors ... **Capital's** gospel jock **Al Matthews**, wearing his actor's hat, is one of the main stars of 'Aliens'! ... **Timex Social Club's** mention of "Tina" seems to have been edited from radio versions of 'Rumors' — what, too juicy? ... **Loose Ends'** 'Slowdown' in commercial form will have **Nick Martinelli's** mix flipped by **Dancin' Danny D & Godwin Logie's** ... **Howard Hewett's** LP review mixed up the 95bpm 'I Commit To Love', 98bpm 'Stay' ... Saturday (13) **Eon Irving** funks **Covent Garden's African Centre** — and, back from a holiday visit, reports that black dancers in New York just as in London tend to find "house" tempos too fast ... **Gwen Guthrie** is **Al Jarreau's** guest on his return to **Wembley Arena** next Saturday (20) ... **Rick Davis**, still funking **Uxbridge Regals** Fridays, souls **Horton Queens** Mondays, wants more gigs on 01-669 8082 ... **Preston's Clouds** has reopened as the totally restructured **Easy Street** ... **Radio Broadland's** soul presenter **Chrissie Jackson** joins **Dave Brown** funking Mondays at **Norwich Henrys** ... **Robert Starks** is anticipating the rejuvenation of the label by starting a DJ mailing list at **Avatar Communications**, Unit 5, Imperial Studios, Imperial Road, London SW6 2AG ... **DMC Records** are soon following **Tina Charles** with **Kelly Marie**, in a **Les Adams** re-production — can the **Brotherhood Of Man** be



**BEN LIEBRAND** is the Dutch whizkid responsible for nearly 150 remixes, most famous here being his recent hit **Tavares'** revivals, but currently he is charted as the arranger and producer of **M. C. Miker 'G' & Deejay Sven's** 'Holiday Rap'. Despite this, he still jocks as he has done since 1980 at **Nijmegen's The Kaiser Karl** and creates regular minimixes for **Radio Veronica**, in Holland.

far behind? ... 'I Can Prove It' was actually recorded a year ago, originally with lead vocals by and as a potential release for **North West Ten**, whose voices are still heard behind **Phil Fearon** ... **Ken Brudenell** (**Bracknell Oceans** Fri/Sat) reminds us the original 'I Can't Let You Go', even before **Haywoode's** 1984 version, was by **Talkback** in 1982 ... **Jaki Graham's** media party at **Groucho's** last week decamped in more private form to the newly reopened **Munkberry's**, now in the same

virtually unaltered site at the **Swinging Sixties** society haunt, **Sybilla's** ... **Luther Vandross** is unrecognisable in ads for his upcoming album, he's got so thin! ... **Ian Levine** has already remixed the next brand new single by **Sister Sledge** ... **Gwen Guthrie** finally topped US **Black 45s**, **Nu Shooz** 'Point Of No Return' Club Play, **Stacey Q** 12 Inch Sales in **Billboard** ... **Hill Street Blues'** fans, prepare for a shock — **Joe Coffey** gets shot, dead ... **Spotlight Publications'** new

continues over

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CROSSOVER 3 — OUT SOON!

# B P M

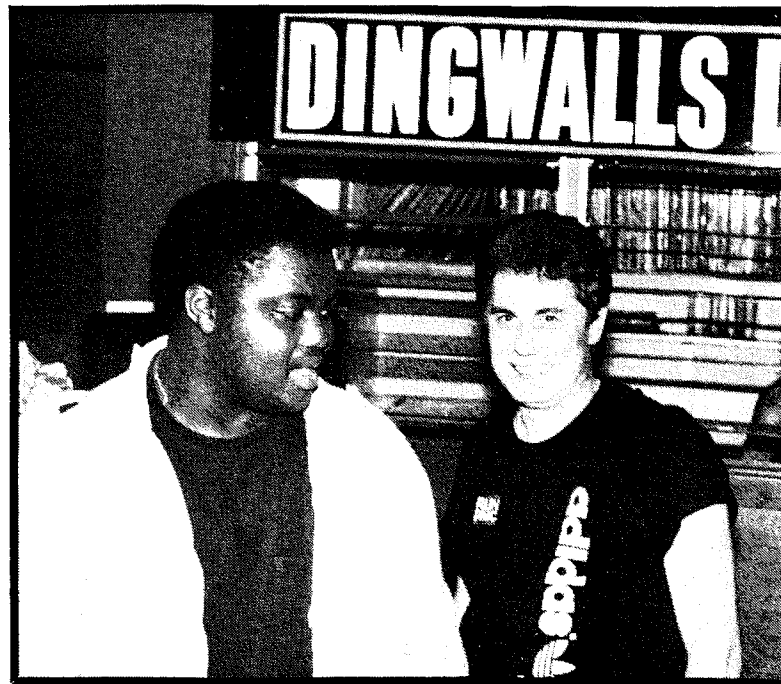
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specialist magazine **Jocks**, launched in October with a free sample copy before monthly publication begins in December, will cover the full range of disco activity with all the extra categories of charts for which there just hasn't been room in **rm** — so, if you're a DJ who, through our current neglect of wider categories of dance music, has been discouraged from sending in regular charts, now is the time for you to start submitting your floor-filler top 20s (or more if you can manage it), the aim being to compile as many different national disco charts as there are types of venue, from broad-based commercial pop, to the already well covered funk and Eurobeat, through alternative, oldies, hip hop and any other nit-picking though relevant subdivisions that surface (send charts as usual to **James Hamilton/Alan Jones**, RM, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ, and please make sure to include your own address) ... **JACK THE HOUSE!**

## HOT VINYL

**CAMEO 'Word Up!' LP (US Atlanta Artists 830 265-1 M-1)** A particularly solid set steering clear of any threatened rock, apart maybe from the guitar solo on what is actually emerging as its killer, the jauntily looping 112bpm 'Back And Forth', all having floor potential though, the 'She's Strange'-style 95½bpm 'She's Mine', mellow jogging 91/45½bpm 'Don't Be Lonely', weaving 101½bpm 'Fast, Fierce & Funny', jolting 110½bpm 'Candy', staccato 113bpm 'You Can Have The World', 116½bpm title track hit (and what a grower that turned out to be!).

**PHYLLIS HYMAN 'Living All Alone' LP (Philadelphia International PHIL 4001)** Rushed out here, this gem of a sultry set is superb from start to finish. Not surprisingly the most sleazy floorfilling tempos are British in origin, the Junior co-penned swaying 98bpm 'If You Want Me' and Loose Ends-penned, Julie Roberts originated 95½bpm 'Ain't You Had Enough Love' (produced now as then by Nick Martinelli), while her recently seven inched 118½bpm 'Screaming At The Moon' is sorta 'Thriller'-meets-Manhattan Transfer. Smoochier are the 0-63¾-0bpm title track, 40/80bpm 'First Time Together', 88bpm 'Slow Dancin'.



**DANCIN' DANNY D** (left) and Radio London's **JEFF YOUNG** are attempting to turn the next few Wednesdays into "Urban Dance" nights at Camden Town's Dingwalls, not a venue immediately identified with hot funk, maybe. Their debut last week had Loose Ends as live guests — except, thanks to a cock-up in the sound system, they were unable to sing in truly live style to backing tracks, as they'd planned. This disappointment apart, the gig showed signs of settling into a friendly groove once teething problems are over.

36½bpm 'You Just Don't Know', 82½/83bpm 'What You Won't Do For Love', tempoless 'Old Friend'. Not to be missed!

**HOWARD HEWETT 'I'm For Real' (Elektra EKR47T)** Finally on 12 inch, the Stanley Clarke co-prod/penned successor to their earlier 'Heaven Sent You' collaboration is a soul satisfying subtly swaying (0-)94½bpm delight with a little Wilton Felder sax to round it off (edit and rocky 127bpm 'Eye On You' flip).

**PAUL HARDCASTLE 'The Wizard (Part 1)' (Chrysalis PAULX 3)** Commissioned to create the new theme for 'Top Of The Pops', Paul has sampled that overworked word "fresh", a recreation of the 'Thriller' laughter, some bats, and one is tempted to suggest his own '19' for the 0-115-0bpm beat of this typically jittering lively instrumental, flipped by a harder, fiercer, faster 125bpm Part 2 with oriental tinges, both including some special dialogue by TV's Catweazle! White labelled now, it's out fully on the 22nd.

**MILLIE JACKSON 'Hot Wild! Unrestricted! Crazy Love' (US Jive 1015-1JD)** Likely to establish the tempestuous soulstress anew with today's dancers, this sleekly rolling 95-0bpm lurcher (in four

versions) is like a more Guthrie-styled easily syncopated SOS Band/Change — and in fact the latter's Timmy Allen produced it.

**TOURIST 'Hooked On You' (US Vista Sounds International VSI 1201)** Originally on Reelin' & Rockin' four years ago and apparently repressed on a new label specially for Britain (revealingly with the original RR matrix number), this girls-squeaked and chanted dead simple 105bpm jerkily rolling nagger (inst flip) has obviously been carefully targeted as it's selling fast already. Another '(I'll Be A) Freak For You'?

**VIRGO 'R U Hot Enough' (US Trax Records TX114)** Marshall Jefferson in his alter ego jacks out four separate "house" instrumentals, this piano chording, bass bumbled, quite lush 119½bpm galloper proving hotter than the rattling and phasing 119½bpm 'Free Yourself', usefully Farley-fied (0-) 122½bpm 'My Space', sparse 117½bpm 'Under You'.

**BEAU WILLIAMS 'No More Tears' LP (US Capitol ST-12486)** With a voice steeped in sometimes Al Green-ish classic soul nuances, this excellent set has the beefily burbling 109½bpm 'All Because Of You', romping 118½bpm title track, recently 12 inched rousing 119½bpm 'Give Me Up', wriggly 115½bpm 'I'll Be True', superb smoochy 59½bpm 'There's Just Something About You', 63½bpm 'Been Too Long', 32½-65bpm 'Don't Be Gone To Stay', 0-78½bpm 'I Found A Love' (not the Falcons).

**TAMIKO JONES 'I Want You' (US Sutra SUD 051)** Getting over her Abbey habit, the sultry crooner sighs and breathes a lovely, sinuous, sensuous, burbling 101½bpm new treatment of the Marvin Gaye oldie (inst flip), a real groin grinder!

**JAKI GRAHAM 'Breaking Away' LP (EMI EMC 3514)** The smoothly striding then tensely building 107bpm 'The Love Of Your Life' is probably the highspot of a respectable set which includes its producer Derek Bramble duetting the hesitant jam & Lewis-ish slow 0-79bpm 'Let's Get Blue' and jerkily derivative 109½bpm 'The Closest One', David Grant's 104½bpm 'Mated' duet joining the 104½bpm 'Set Me Free' and (0-)107½bpm title track hits plus the smoochy (0-)83½bpm 'Still In Love',

juddering 0-110½bpm 'Luv 2 Much', pop disco 120½bpm 'Step Right Up', ambiguously bubbling 73½bpm 'Love Under Moonlight'.

**ERIC B. featuring RAKIM 'Eric B. Is President' (Cooltempo COOLX 129)** Rakim raps and Eric cuts on a well established 97bpm scratcher, another that uses the Mohawks' 'The Champ' amongst its beats, coupled here only with its dub instead of also with the now almost equally popular 'My Melody'. A pity.

**GWEN GUTHRIE 'Seventh Heaven' (4th + B'way 12BRW 52)** Instead of reissuing the surely more logic 'Padlock', her old label chooses this teasingly introed lurching episodic (0-)108½bpm jitterer presumably because of its 'Rent'-like tempo, as there's nothin' goin' on in the song (although it works well at volume). The flip's revivals are the breezy 118bpm 'It Should Have Been You' and jiggly 111½-0bpm 'Getting Hot', all three remixed by Larry Levan.

**MIDNIGHT SUNRISE with Nellie 'Mixmaster' Rush featuring Jackie Rawe 'On The House' (Crossover CROSS 1, via PRT)** Although a far better Farley 'Jackmaster' Funk remix is due imminently of this homegrown Ian Levine pastiche of Farley's own sound, with vocal by ex-Shakatak Jackie and Village People-like chanting by — (ouch! my lips are sealed) — here regardless are the initial 0-121½-0bpm Chicago, 0-121bpm Detroit Dub, 0-121¼-0bpm Manhattan and 120½bpm Nellie's Paradise Garbage Mixes. Damon, stop kicking!

**ASHFORD & SIMPSON 'Count Your Blessings' (Capitol 12CL422)** This spirit lifting comes-and-goes 0-54-108-53/106¼-108½-53½/106½-109-110½-108/54/110½-112bpm surger in their old Diana Ross style is a toe curler but best for radio, flipped by the Bee Gees-ish snappy 106½bpm 'Side Effect'.

**MISS THANG 'Thunder And Lightning' (US Tommy Boy TB 889)** Oran 'Juice' Jones' brilliant 'The Rain' has still to do as well as it deserves here, which will hinder this (0-) 110bpm answer version. Starting like the (109½bpm) original with thunder and Smokey-ish singing, it erupts into the mighty lunged Miss's scolding reply to the woman-baiting put-downs of Oran's closing rap, flipped by separate longer straight vocal and rap versions. When will Shirley Brown and Barbara Mason get in on the act?

**ADONIS 'We're Rocking Down The House' (US Trax Records TX120)** All bounding 121½-0bpm bass, some chattering beats and a mournfully repeated title line, this cantering basic jack track is flipped by completely different 118½bpm Down Break and 116½bpm Instrumental treatments, best for "house" mixers.

**GEORGE DUKE 'Broken Glass' (US Elektra 0-66837)** Zapp gives The Art Of Noise a 'Rockit' to make this vocodered 108½bpm solid funk groove full of snappily sampled inserts and edits (in four versions), also the led track on his LP 'George Duke' (US Elektra 60480-1). This well varied set has the girls cooed London tempoed 109½bpm 'So Mean To Me', lurching funny p'funk (0-) 84½bpm 'Stand With Your Man' (about girl who left Duke for Prince?), Howard Hewett-sung fast wriggly 115½bpm 'King For A Day', all-star Dionne & Friends-ish 0-69½bpm 'Good Friend', speedy instrumental 115½bpm 'I Just Want To Be In Your Life', chugging 113½bpm 'I Can Make It Better', tranquil 34bpm 'African Violet', bashing 113½bpm 'Island Girl', Richie-esque pop 0-33½/66½bpm 'The Morning, You & Love'.

Listen to the Disco Chart's fastest risers on the **rm Dance Line on Livewire**. Call 0066 66012 now... (a 1½ minute call to Livewire costs between 12p and 35p depending on the time of day).

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# DON'T CALL ME MILDRED...

...or you'll get a clip round the ear from Millie Scott. Damon Rochefort gets it automatically...

Would you be deeply wounded if your record company told you that they had changed your first name as it was, in its true form, too repulsive to use? Not if you're Millie Scott. Millie (formerly Mildred), took it all in her stride.

"The people at Fourth And Broadway told me that Mildred sounded a little silly to the British. They said it was the name of a soap opera character who died recently."

I expect Millie is talking about Yootha Joyce's magnificent portrayal of Mildred in 'George And Mildred'.

In Britain, Millie is best known for her dance floor hits 'Prisoner Of Love' and the current 'Automatic', and although both songs are great commercial tunes, they are both based fairly and squarely on two already established styles.

'Prisoner Of Love' borrowed its sound from 'Somebody Else's Guy' and 'Bad Habits' (both produced and written by Allen George and Fred McFarlane), while 'Automatic' takes more than a few leaves out of the Jimmy Jam/Terry Lewis book of production tricks.

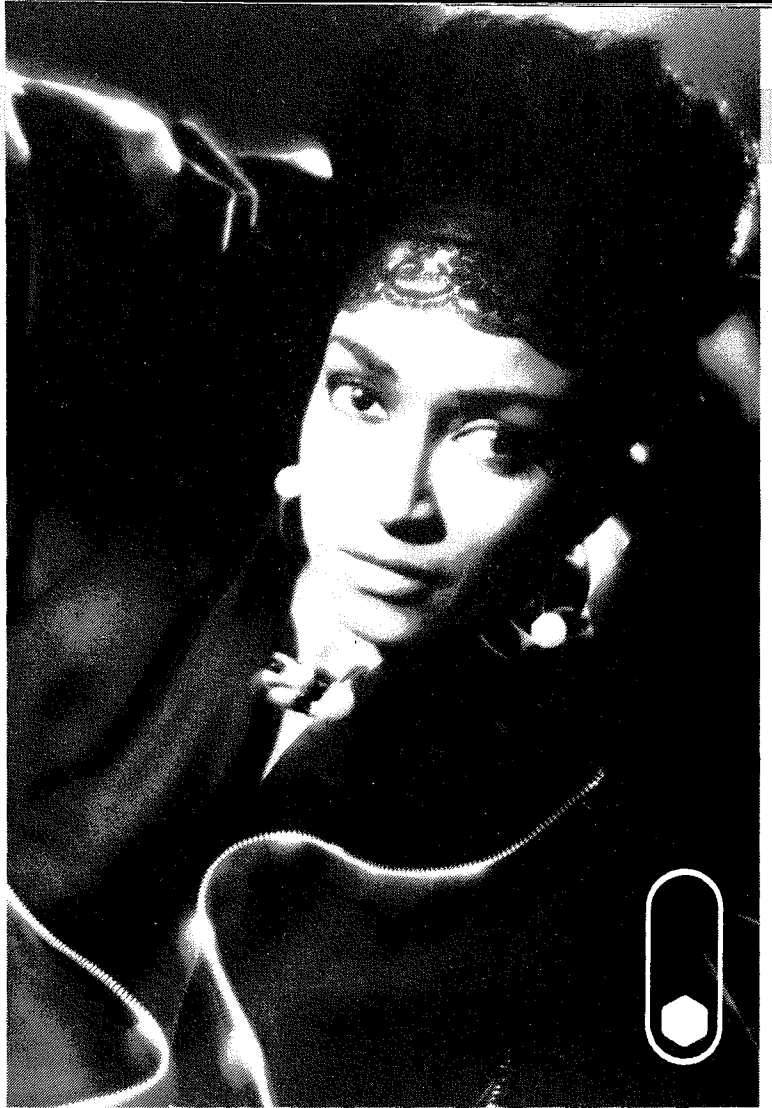
"I agree that both my singles are in the same groove as the songs that you mention," Millie concedes. "But I don't think it was particularly intentional.

Songwriters are obviously influenced by each other, and my producers, Dwayne Bradley and Bruce Neziarain wanted to do my stuff in a fashionable way. I'm happy, 'cos both singles have done really well in Britain so far."

Millie started singing in church, and joined the New York circuit backing singers like Al Green, Engelbert Humperdink, the Spinners and the Temptations. She joined Cut Glass in 1982, who had a hit with 'Without Your Love' the same year. Having decided to go solo, she cut some tracks with Dwayne and Bruce and landed herself a deal with Fourth And Broadway. Although she hasn't cut it in the States yet, her British success has given her a great deal of inspiration.

"A lot of Americans feel that if you can get a hit in Britain, you're made. Britain is respected musically, and so I'm happy to spend a lot of my time over here promoting my songs. I'm doing a show in Devon tonight." Devon? "That's right. It's lovely down here. I work hard while I'm in this country."

If she's playing in Devon, she's working hard. Millie's album will be ready early next year, so she'll be over here again, singing her heart out and desperately trying to play down her Yootha Joyce image. I wish her luck.



SUPE 107  
SUPE 107 - 12"

# MEL & KIM

## SHOWING OUT

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## 'MINE'S A DIFFERENT KIND OF OFF YOUR TREE-NESS'

**Julian Cope used to record in the altogether and think he was a city centre. Now, after two years away, the ex-Teardrop Explodes man is back, and he's just as loopy. Welcoming committee: Lesley O'Toole**

Julian Cope is to the pop connoisseur what white Toblerones are to the chocolate worshipper. Essential, irresistible and inimitable.

Yes, the nights may be drawing in and the rain chucking it down, but life is altogether more rose-coloured with the return of Saint Julian. From the sublime to the ridiculous and back, the new single 'World Shut Your Mouth' is vintage Cope.

This morning, Julian is looking mildly ravishing in black leather. I say mildly, owing to the time of day. "My first two hours are my waking hours," he reveals.

He's looking healthier than of late. "Yes, I've been speedwalking." Yes, Julian. "Really, I'm fit. I've got muscles. I was just watching my contemporaries getting blobbier and blobbier. I met Mac..." Mac's not blobby.

"No, he looks like a bloody docker. I hadn't seen him for about three years. I walked up and he said, 'Bloody 'ell, Iggy Pop!'. I thought that was quite cool. He's very business-like now and I quite respect that. He's the

complete opposite of me — totally together."

Island Records are Julian's astute new guardians. "I was really surprised at the interest in me. You stay away for a while and, although I'm quite proud of what I do, you tend to forget there are other people who are aware of you." All said with self-deprecating, middle class charm.

"I really like the Island contract because it's got some weirdo clauses. Things like 'when Island Records books studio time, the artist will appear in a fit state to record'. I quite liked the way they didn't presume anything."

So where is 'World Shut Your Mouth' directed? The eminently quotable JC is, for once, flummoxed. "I guess at everybody, but I also see it as being sung by some real twat. He's meant to be a bit of a dude, but there's also a bit of unbridled bravado in there. Say it was about South Africa, which it's not, if someone sang 'World Shut Your Mouth' about the situation there, he'd be a real prick.

"I really laughed when I wrote it. I thought 'Oh no!'. It seems quite simple really, and Teardropper than recent

platters. "Almost too anthemic you mean? What about 'Spacehopper' — that's only got three chords and two of them only come in every 50 seconds."

Do you object to still being seen as a headcase? "It surprises me really. I met the Lemon Drops and one of them said, 'I thought you'd be a right uppity bastard'. If I was Kevin Rowland, people would have a right to be nervous because the guy's off his tree."

Julian, you have been off your tree on umpteen occasions. "Yes, but mine's a different kind of off your tree-ness. I don't believe in subjecting people to bullshit. It's not at all intelligent and a really unpowerful thing to do."

But how do Tears For Fears fit into all this? "They're funny," replies Julian. "We played in Japan last year while they were out there. They think I'm really crazy. We played a gig where I ended up lying in the audience and Chris," (Witten — drummer), "had thrown all the drums off the stage."

"Curt came up and said 'Bloody hell, Julian, great gig. You've lost loads of weight. How did you do that?'. I just said 'Take speed and wear a hat' and thought no more of it. Three months later, one of our management company said 'Curt's been telling everyone you take speed and wear a hat to lose weight'. How could he possibly have thought I was serious!"

**To Japanese girls,** Julian is the archetypal Western specimen. "There are two fan clubs out there and the magazines are full of photos of me which typify their idea of Westerners. Big eyes, tiny chins and pretty mouths."

"Japanese girls want you to be extreme all the time. They come up and say," (read with appropriate accent), "'Oh Julian, you look so pale and ill and beautiful'. They find the three things completely synonymous."

The Japanese are evidently potty about our Julian, and disgustingly rich with it. "When we arrived for the gig in Newcastle a few weeks ago, two Japanese girls were waiting. They said, 'We heard about the gigs on Monday and flew out yesterday'. I kept wondering what the other reason for them being here was but there wasn't any, they went home straight after the gigs."

You do hear some alarming tales of Japanese groupies, though. "Oh yes. They all check into the same hotel and follow you in cabs. They even eat in the same restaurants and you think, 'Do I have to go over and say hello?'. It's really weird, but they don't expect that at all."

"Every morning, there'd be a porter at the door with piles and piles of flowers. 'These are from so and so, these are from so and so...'. I just think, come on, man, give me some bloody toys or something. It's really sweet but kind of cloying. There's nothing like good old British cynicism."

Do you need the adulation in Japan which is no longer forthcoming in Britain? "Not at all. I really, really despise that 14-year-old girl thing. I'm glad the 14-year-old Teardrop fans have grown up to be 19 or 20. If they like me now, it's because they want to, not because they've been brainwashed."

Don't you think Julian Cope made a reasonable stab at playing the teen idol? "No, Morten Harket's much better at it than I ever was. He doesn't overact or weird out." Did you know he's 26? "Is he? I thought he was about 19!"

"The thing is, I quite like the irony of looking shit sometimes and great other times. A lot of fans can't understand that. I'm going to have some periods of actually trying to look reasonable I think. I never looked the way I wanted in Teardrop's photos. I was always cute as opposed to adult-looking."

**There are actually two adult-looking J Copes** these days — Joss, Julian's younger brother, plays in a soon-to-be-something band called Freight Train.

"We have massive arguments because he dresses in a black leather jacket and pants too. I say, 'Joss, people will laugh'. He just shouts, 'F\*\*\*ing hell, Julian, you're not the only person who wears black leather'. 'No', I say, 'but I am Julian Cope and you are Jonathon Cope'."

"If he writes a song that sounds remotely like me — and most of the time they sound very like me — I can say 'this bit's from this song and that's from that song'. I really love him but he's definitely my younger brother."

"I got a set of my demos the other day from Camden Market. I was recording two songs in my front room on a Walkman. I haven't even got a tape of it, and we worked out that the only people who could be doing the bootlegging are Joss or the window cleaner."



When not in London or not in a fit state to record, Julian becomes Bard of just outside Tamworth, where he lives with wife Dorian. And he's very difficult to track down.

"These two American guys appeared at the front door the other week. There was a taxi and loads of bags outside. They said 'Hi Julian, we've been looking for you. We've been driving round in the taxi for 17 hours. The fare was £70. We have LSD for you from New Jersey'."

"They came in and we made them coffee. The conversation went something like 'Who made this cassette shelf?'. 'I did'. 'Who made this album shelf?'. 'I did'. 'I didn't realise you were capable of that, Julian'. 'There's the lawn, man, I also mow that'."

"People don't expect you to be physically capable of a day-to-day existence. I'm sure people think Dorian's got me on an intravenous drip."

But is it flattering that people go to such ridiculous lengths? "The idea is more flattering than the reality, but it's very sweet. About six months ago, there was a knock on the door at about 5.30am. It was pissing down outside and there was this sodden punk standing there. He said, 'Hi Julian, it's Kenneth. I've written to you a couple of times. I've come from Aberdeen. I've run away from home'."

There's not much you can say after that. Do you still record in the altogether? "No, not this time. I've just been standing on top of a very high cabinet to do all the vocals."

Aha, so is this a closet desire to emulate Bono, Julian? "Yeah, it makes me feel like I'm on a big stage because I never get to perform on Bono-sized stages. It gives me a

kind of stadium vibe."

Speaking of vibes, just listen to this. "I had a bad period a couple of weeks ago when I was convinced everyone else on the tube was talking in sign language. I kept wanting to ask Donald," (Skinner — guitarist), "but I was telling myself that no way could a collective of people be speaking to each other so that only I couldn't understand. In reality, my foot was saying 'don't even ask that question'."

"I've actually been asked to do an 'Everyman' programme on 'LSD In Art'. I don't want to be seen as some dude advocating taking LSD though. I just advocate me taking it which is something completely different."

"I remember once I lay on a hotel floor for an hour and a half convinced I was a city centre. I could feel the blood pulsing through my veins and I thought that was the traffic and I was some sort of traffic controller."

"The thing about acid is the way it rubs the sheen off people and leaves them really exposed. It's a bit like photos of men in the nude. If they're not photographed with an erection, they have to jerk off to get the post-orgasm look. Then you could stand the same guy in six feet of water for half an hour and photograph him with a shrivelled dick."

All of which bears absolutely no relation to Julian's exploits behind the wheel of another pride and joy — his Karmann Ghia. Have you passed your test yet? "No, but I'm a really good driver now. I just figure that no-one's going to stop someone driving a Karmann Ghia wearing black leathers and dark glasses. They must think I'm far too brazen not to have a licence."

The man is a genius: an incorrigible one, at that.

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